Published by Authority of the New South Wales Commissioners for the World's Columbian Exposition, Chicago, 1893.

THE DRAMA AND MUSIC

IN

NEW SOUTH WALES.

BY

F. C. BREWER.



Sydney: CHARLES POTTER, GOVERNMENT PRINTER, PHILLIP-STREET.

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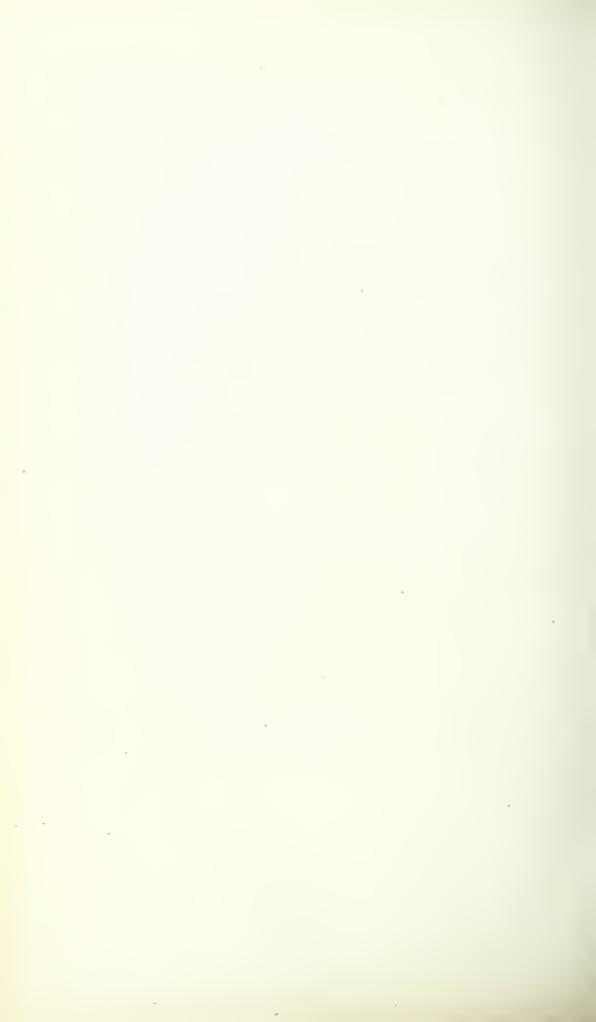
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PREFACE.

In the following pages I have given a brief history of the progress of the Drama and Music in the mother Colony of Australia, from the period when both arts had established institutions only in Sydney. I bring to my task the experience of fifty-six years on the metropolitan Press of this country, and therefore a great part of this pamphlet is written from what came under my personal knowledge. In a work so limited it is impossible to do more than briefly chronicle the numerous events connected with these important elements in the progress of New South Wales; but as a record I presume to think it will be not only interesting, but of use to a very large section of the population of this and other Colonies of Australia. A more comprehensive record would occupy much time and fill volumes. As this pamphlet is intended for transmission to the United States in connection with the Great Exhibition at Chicago, numerous readers in America will be gratified to learn how large a part the actors and musicians of that country took in the development of the kindred arts in Australia, of which a record is now offered by the New South Wales Commissioners for their perusal.

Corunna, Waverley,

Fune 30, 1892.



THE DRAMA AND MUSIC

IN

NEW SOUTH WALES.

HE British people have an intense love of the drama, not only for diversion and relaxation, but as an easy method of becoming familiar with the well-wrought compositions of their best playwrights. Shakspeare read is often "caviare to the general," whereas Shakspeare acted is brought home to the intelligence of ordinary intellects.

That the stage is a great teacher may be assumed from the fact that the collective conceptions of men whose lives are given to the study of all phases of human passion, as indicated by writers, and to their illustration, are constantly and forcibly being placed before a large portion of the public, who would otherwise have little chance of realising them. Declamation and action appeal at once to the ear, the eye, and the understanding, evoke thought, and call up critical emotions, be they learned or crude. The man who can neither read nor write may comprehend the action of a play he witnesses, and often his rough criticism displays shrewdness of observation, and in some instances a perception of merits or faults that escape even the educated.

With such a hold on the mind of the British people, it is not surprising that where British communities are established, even those who, as Burke says, "are still, as it were but in the gristle, and not yet hardened into the bone of manhood," the representation of the drama is among the first of their institutions for amusement. Such was the case as regards Australia, for within forty-five years of the time when the Colony of New South Wales was founded, a theatre, in all respects resembling the small theatres of London, was erected, and the stage thereof occupied by a fair stock company.

For the first half-century of this Colony's existence the population increased by slow degrees; the distance from the home country was great; the attractions to immigrate few; vessels from England arrived only at what would now be termed very long intervals; and no regular system of immigration was established until more than thirty years after Governor Phillip hoisted the British flag on the shores of Port Jackson. Sydney in 1833 was bounded on the east by Macquarie-street, on the south by what is now Cleveland-street, and on the west and north by Darling Harbour and Sydney Cove; and contained only some 35,000 inhabitants. Pyrmont, Balmain, and North Shore were parts of the bush; all Woolloomooloo was covered with low scrub from the old South Head Road to the waters of the Bay. To the south were the Surrey Hills, almost uninhabited. It is true Sydney proper extended south as far as the Newtown Road, but the straggling houses then built in Parramatta-street, of which a goodly number were public-houses backed up by a brewery and a distillery, and a few cottages at Blackwattle Swamp, were all that part of Sydney in the year referred to.

It is probable, therefore, that in no country in the world, so recently colonised and so thinly populated, was the drama established in its proper temple so soon as in Australia.

Theatrical performances by amateurs were, however, common, long before a theatro was crected. Two line-regiments were usually stationed in the Colony, one in Sydney, and the other later on at Parramatta, and performances were frequently given by the soldiers in the mess-rooms of their barracks; while the eivilian residents contributed their share towards the Thespian amusements of the outside community. Among the latter were some who had "strutted their weary hours on the stage" in England, and others whose talent for the dramatic art was soon developed. These early efforts at theatrical representation were often very creditable, and were witnessed by Governors, judges, and other men of mark, and their wives and families.

The most successful of these entertainments were those sometimes permitted to be arranged by the "involuntary" residents of the Colony. Among this class were not a few elever actors, not professionals, but men of education, who had mixed a good deal with the professionals of England, had seen all the great actors and actresses of the Augustan era of the British stage in the latter part of last century and the commencement of the present, and were good imitators, if not good originals. They often, too, beguiled the tedium of evenings in the country by open-air recitations to audiences seated on the grass or on logs, and even managed a whole act of a popular play. By such means the works of the higher dramatic authors were made somewhat familiar to the youthful denizens of the bush.

Many amusing stories are told of these porformances—how real trees, grass, and water were utilised for scenory; real blood, where this fluid was an accessory, and even the banquet was no sham of tinselled goblets and painted viands, but a substantial "feed" of "damper," beef or mutton washed down with plentiful potations of "Royal George tea."* One incident in connection with a bush performance may be related. It took place in a settlement to the north of Sydney, on a Saturday afternoon. The judgment scene in the 4th act of "The Merchant of Venice" was chosen for representation, the character of Portia having been entrusted to a young man. The Shylock of the occasion was a really good amateur, but he had lost his nasal organ and wore a false nose made of silver, most artistically coloured in harmony with the hues of his face. The lack of this organ interfered but slightly with his enunciation, and all went well until the Jew stooped to whet his knife, and, jerking up his head to answer Bassanio's inquiry, "Why dost thou whet thy knife so earnestly?" the false nose fell off, and bohold the Israelite without that most distinctive

^{*}Royal George tea was made in a three-legged pot. The tea, sugar, and milk were maput in together and boiled, the Royal George was then taken off the fire, and each elped himself with a pannikin

appendage. The performance abruptly terminated amid shouts of laughter from the audience and all the actors, except Shylock, who was more completely "dished" by a freak of force than he could have been by all the arguments of the learned Bellario and the decision of the Duke to boot.

The melodrama of the old school, with the witty farce, were the first productions at the newly-opened theatre. "The Tower of Nesle," "The Miller and his Men," "The Red Rover," "The Brother Assassin," and pieces of a like nature, held the stage for the first eighteen months,—when a season of tragedy was announced. Shakspeare came first, then Otway, afterwards the plays of Massinger and Kotzebue. The first tragedy produced, as may be well imagined, was "Richard III" (Colley Cibber's version). It was not a success, and the critics in those days, and for some years after, were fearless and sometimes merciless. Lessees, actors, and managers (there were no agents then) had not acquired the art of conciliating the critics so successfully practised in the present day, else the criticism of the Monitor of December 2S, 1833, would have been couched in very different terms.

"Our Sydney company tried their hand at tragedy on Thursday night. It was a complete failure. Knowles was the only one who could be at all tolerated All our actors should go to school before they enact tragedy."

This sweeping condemnation was not altogether deserved, but it was probably written by one who had vividly before him the splendid impersonations of the "crooked-backed monarch" by the elder Kean and Booth. Whatever may have been the merit or otherwise of such representations of the higher drama, as it was possible to give, they certainly created among the ordinary—or pit and gallery—portion of the audiences an interest in those plays that at the present day does not exist; doubtless from the greater variety of stage attractions in the shape of society plays burlesques, extreme sensational pieces (often of a questionable morality), and all the charms of scenery and mechanical effects by which mediocrity of plot and dialogue are frequently carried on the top of popular enthusiasm.

"You want Shakspeare," said a well-known Melbourne eaterer a few years ago; "well, I gave a short season lately, and went to some expense in mounting the pieces, but that season was a dead failure. Legs and bright eyes with the limelight have eelipsed Old Bill."

This is somewhat exaggerated, for, thanks to some enterprising lessees of theatres, "Old Bill" occasionally darts into our theatrical system, comet-like, to excite admiration, and the credit of this is due principally to Mr. George Rignold and Mr. Dampier. Public taste in the present day is against the rise of actors capable of fully interpreting the genius of the great dramatists. Even in London, with its vast population, there is only one theatre, the Lyceum, devoted to the classical Euglish drama, and that is through the tact and indomitable perseverance of Henry Irving. Now and then Edwin Booth and Salvini star it for a few weeks in the great metropolis, but the audiences do not, as they did of old, catch the fire of the actor's enthusiasm, and his splendid efforts cannot change the popular taste for rabid sensationalism or maudlin sickly sentimentality, the chief features of much of the very modern drama.

Imperfectly as great plays were produced in the early days of this country, and rudely acted as they were, the effect was certainly to lay the foundation among the masses of an appetite for a better state of things, which was to culminate in perfection.

Before the discovery of gold in Australia progress was slow in theatrical advancement, still there was an improvement, no doubt. Pieces were often very well acted all round, and some exceptionally clever artistes,

of both sexes, appeared on the boards of the old Victoria Theatre.

California had a couple of years' start of Australia in the race for gold. The auri fames seized on the people of Sydney particularly, and a partial exodus of its inhabitants took place. Household goods were cleared off, and landed property sacrificed by small holders, to obtain the money needful to pay passages to San Francisco. The tide of emigration was still flowing to the Pacific State of America, when Hargraves discovered gold here in the Orange district. This checked the efflux of people to America. After a time when gold had been discovered in Victoria, and the yields from the diggings in both colonies, from the mere scratching of the ground, became almost fabulous, a rapid influx of immigrants from all parts of the world was the result, and California returned to Australia, with interest, the people

she had drawn from the country.

A new field was thus opened for the theatrical and musical professions, and Americans as well as Europeans who were resident in the States, became alive to the prospects of a golden harvest in Australia. Mr. and Mrs. James Stark, in the dramatic line, led the way, and it is said their first visit resulted in a clear profit of £25,000. Catherine Hayes, the "Swan of Erin," sailed along, and in a comparatively short time, under the guidance of an extremely clever agent, netted about £30,000. The news of a pecuniary success so great had a marvellous effect, and from that time artistes of ability, both in Europe and America, paid professional visits to Australia, until it may now be said that in nearly all branches of dramatic representation we have seen the The exception is the lyric drama. Individual musical celebrities have indeed crossed the ocean, and charmed and educated the Australian public to a high standard of taste in this direction; but it is impossible to expect as complete a rendering of opera, or indeed anything approaching to it as is given in the capitals of Europe, which compete in the most extravagant manner with each other for the best artistes, and also have material at command with which to surround them, which we do not and cannot for the present hope to possess. In this respect we could not enter the lists against the nations of Europe, or even the United States, which with its huge population and enormous wealth has not yet established opera in the highest state of completeness, though the drama owes to America some of the best interpreters of modern times. The influence produced in the colonies by the appearance of cultivated artistes with natural gifts has made itself apparent in the whole people. Mediocrity could hold no place in the dramatic sphere here, and audiences have to be well considered ere they are invited to partake of the fare offered.

PART I.

The Drama.

To Mr. Barnett Levy belongs the credit of erecting the first theatre. in Sydney. It was built at the rear of the present Royal Hotel, and contained pit, two tiers of boxes, and a gallery, capable of holding from 900 to 1,000 persons. Levy was a good mimic, and also a fair comic and patriotic vocalist. For some years previous to his becoming proprietor of the theatre in Sydney, he gave entertainments after the style of the elder Charles Matthews. It was on his return from a visit to England that he resolved on building a theatre, but before commencing, what then, as now, was a very responsible undertaking, it was necessary to be assured of a license, and he accordingly applied to Sir Richard Bourke, the Governor of the Colony at that period (1832), for the necessary document. At the present time theatres are built, and it is taken as a matter of course that licenses for performances in them will be granted. In the early days of the Colony no such certainty existed, the Governor's will in this respect was law, from which there was no appeal; and the light in which the boon granted was received by the applicant will be best understood by giving Mr. Levy's announcement of the fact, which appeared in the Sydney Herald, of August 23, 1832, and subsequent issues of that and other journals. It ran as follows :-

"THEATRE ROYAL," SYDNEY.

"His Excellency the Governor having most graciously been pleased to grant me a License for a Theatre in Sydney—for which I shall for ever feel grateful—and, as the fitting-up of an Establishment of this Description will be attended with considerable expense as to Scenery, Properties, Dresses and Decorations, the proprietor purposes shortly to give his

'AT HOME,'

to which His Excellency has also been pleased to grant permission, for the purpose to enable the Advertiser to accomplish his object in view. I am satisfied that the public are aware of my losses in attempting to introduce into Australia a species of Amusements, both moral and entertaining, and that, too, at my individual expense.

"The very liberal Patronage of a generous public the Advertiser does not question, and he respectfully begs to acquaint them that for a few nights only he intends being 'At Home' prior to the opening of the

Theatre Royal, Sydney.

"BARNETT LEVY.

"Due notice will be given as to the nights of entertainment."

The entertainments referred to above came off on the appointed days, in the Royal Assembly Rooms, George-street, and consisted of a series of "Sketches à la Matthews," thirteen in number, with nine songs—patriotic, sentimental, and comic—thrown in. No wonder the following postscript was attached to the programme:—"On so arduous an undertaking it is hoped no repetition of the songs will be called for." In addition to the lengthy programme for Mr. Levy himself the string band of the 17th

Regiment, then stationed in Sydney, gave musical selections. The charge for admission was fixed at 5s. per head. To sit out an entertainment which, with the exception of the string band, was carried through by one performer is a tax to which modern audiences are seldom subjected; but Mr. Levy was thoughtful in this respect, as the public were informed that half an hour would be allowed between the parts to permit "the audience to liquefy their palates." The entertainment closed with the National Anthem, sung by Mr. Levy, the audience, among whom were the Chief Justice, the Attorney and Solicitor General, and Dr. Harris, joining heartly in the chorus.

The building of the theatre occupied about a year, and during the interval between its inception and completion Levy was busy getting together a company, and met with more than ordinary success. All arrangements being completed, the Theatre Royal was opened October 5, 1833; the pieces chosen being "The Miller and his Men," and "the Irishman in London." The orthodox custom of having two managers was duly preserved, and to these important positions Mr. Cavendish as stage, and Mr. Knowles as acting were appointed.

The company included, besides the two gentlemen mentioned, Messrs. Grove, Dyball, Buckingham, Mackay, Hill, Meredith, Mrs. Meredith,

Mrs. Lara, and Mrs. Dawes.

It might be imagined that on the inauguration of regular theatrical performances in Sydney the press would deal lightly at the outset with the shortcomings of such a venture. But they seemed quite apathetic over the new theatre, the descriptions given in the papers of the interior being compressed into a few lines in some of the six or seven journals then in existence, while others omitted all reference to the theatre and building. Of the first performance a fair specimen of journalistic criticism is the notice extracted from the Sydney Gazette:—

"The Theatre Royal opened last night. 'The Miller and his Men' and 'The Irishman in London' were chosen for the opening night. It may be generally said of the first piece that it was rather run through than acted. The burning of the mill failed: pistols were fired off, and one squib in miniature as the scene (curtain) fell to hide the confusion of those behind it. 'The Irishman in London' made some amends for the deficiencies of the first piece. Mr. Hill was a fine specimen of the Irishman. Old Frost was ably sustained by Knowles who ought to assume this line of business."

The latter remark was fully justified, for in no line taken up by Knowles was he so successful as in the delineation of old characters; and his pathetic performance of "Monsieur Jaques," remembered now by few, was worthy of any stage. Notwithstanding the lukewarmness of some critics, and the merciless severity of others, the company, all things considered, was a creditable one. So long as they confined themselves to domestic, or melodrama, small comedies, and farces, they managed very fairly. Cavendish had a good conception of the requirements of an actor. Grove was rather heavy, Mackay and Meredith both aspired to the higher walks of the drama, Dyball and Buckingham were the low comedians. Of the ladies it may be said they were equal to their male colleagues; Mrs. Lara was much older than the others; she was a fine specimen of the old English lady both on and off the stage, and though often called upon to represent characters the very opposite she proved her versatility by generally succeeding in the effort. The quality of versatility was indeed one of the most necessary in the colonial actor of sixty years ago. To play Hamlet and dance a hornpipe on the same night may seem an exaggeration of the celebrated "Mr. Brown, the heavy tragedian," yet on the occasion of one of his many "benefits"

Knowles sustained the character of Shyloek in the "Merchant of Venice" and afterwards sang in the duet "Pretty Polly Hopkins" with Mrs. Jones (an actress who had joined the company), following with a comic recitation in broken English, and winding up with the part of Mazzaroni in the drama of "The Italian Brigand," heterogenous enough in all conscience, and a night's work the mere contemplation of which must stagger the actors of to-day.

Knowles staged "Henry IV," and appeared as Falstaff. He was physically unfitted for the post, and lacked altogether the unctuousness of the doughty old scoundrel. From time to time, at short intervals, the company was augmented by the accession of other actors and actresses, those most worthy of remark being Mrs. Taylor, Miss Douglas, Miss Winstanley, Miss A. Winstanley, Mrs. Downes, Mr. Cameron, Mr. Spencer, Mr. Joseph Simmons, Mr. Simes, Mr. Peat, Mr. Winter, Mr. Collins, and Mr. John Lazar.

It may here be mentioned that Sydney had her infant prodigies in Master Stephen and Miss Matilda (or Tilly as she was familiarly called) Jones. They were very young children, not stunted adults like the daughter of Mr. Vincent Crummles. Master Jones gave serious and comic recitations, and sang songs in character—such as "Bombastes"—in all of which he acquitted himself, for a child, with much eleverness, while his sister appeared as a pretty petite danseuse. They were great favourites with young Australia in the thirties.

Another youthful candidate for public favour was Miss Lazar, daughter of Mr. John Lazar, who also for a time appeared on the boards of the Theatre Royal, principally as dancer and fairy, and later in life developed vocal powers, which led to her adopting the musical profession. She frequently sang at concerts in Sydney as Mrs. Moore.

She frequently sang at concerts in Sydney as Mrs. Moore.

It is impossible within the limits of a pamphlet to do more than briefly refer to the peculiarities, in a professional sense, of some of the artistes of the very early days of theatrical representatives in Sydney.

Knowles had many qualities that are necessary to make a good actor—he was well educated (and indeed it was said that he was intended for the ministry of one of the non-conforming bodies), he usually gave a scholarly reading of the characters of Shakspeare and other great authors, and in lesser parts displayed dramatic power of no mean order. His acting in genteel comedy was characterised by refinement. His personal appearance, too, was in his favour. He had expressive features, and a good stage carriage. One defect however, he never, overcame, and this was his habit of finishing his scenes in the middle of the stage, and then walking off as if he uttered the words, "That's all at present."

Meredith was robust in his impersonations, where opportunity offered he "bellowed to the top of his bent." His Richard III received severe eastigation from the press.

In the same character Mr. Spencer afterwards secured the applause of the audience, and for some years was regarded as the tragedian of the country. Spencer somewhat resembled Edmund Kean in person, and it is probable he had seen that actor in his most celebrated character, as he imitated, but at a considerable distance, the startling contrasts of that "Napoleon of the stage." His voice was "throaty," and when rapid declamation was required his utterance was thick and indistinct. Spencer's profession could never be mistaken if met in the street; he was usually dressed in a middy's jacket (Spencer had followed the sea), and wore a bright smoking cap, with a tassel which reached to his clow depending therefrom, and he walked the pavement just as he walked the stage in tragedy. Poor Spencer lost his life through a gun accident, while on a pleasure trip to Broken Bay.

Mr. Joseph Simmons was a great acquisition to the Sydney stage. He performed in tragedy, and his acting in this line was creditable; but his forte was in the representation of sailors of the T. P. Cooke style, Irish eomedy, and farce. As the typical stage sailor he has had no equal in Australia since his day; and so great was his popularity in this line of the profession, that the announcement of his appearing as Jack Tar was sure to fill the house. His favourite Hibernian character was Dr. O'Toole in the "Irish Tutor," and he was racy in the extreme; he had a rival later on in Mr. Falchon, whose rôle of Irish characters was more extensive, but in those with which Simmons' name was more prominently associated he still held the boards. Mr. Simmons became lessee of the Theatre Royal, and as manager, both at the Royal and afterwards at the Victoria, proved himself quite equal to the onerous duties of the position.

Lazar, like Simmons, was a good general actor, and made a hit by his performance of the principal character in the powerful drama of "The Jewess, or the Council of Constance." This play furnished the plot for Halévy's eelebrated opera, "La Juive." Lazar also undertook managerial duties.

Cameron and his wife in suitable characters were good actors, and Winter and Simes were the recognised comedians of the company. The latter was, like Liston, so naturally comic that when condemned to undertake a scrious character, which the exigencies of a limited corps dramatique often necessitated, he had to submit to the risibility of the audience, who could see

nothing serious about him, acted he never so gloomily.

Of the actresses of that period, Mrs. Taylor was unquestionably the most talented generally and the most useful to the proprietor. She possessed, in addition to her histrionic abilities, a sweet voice, and sang ballads with much Her musical capabilities were of great use in enabling the management to produce many of the musical pieces of the day—notably "Giovanni in London," in which Madame Vestris had scored so great a success in the English capital. She also sang in the interludes between the pieces, and, when not engaged at the theatre, gave concerts in available rooms, of which more will be said in Part II of this paper. Mrs. Taylor's répertoire in drama extended from tragedy to play and farce; her principal efforts in the two former being Jane Shore and Mrs. Haller in "The Stranger." She severed her connection with the theatre for a short time, and her re-engagement was eagerly sought and duly announced; but a hitch occurred, and the agreement was suddenly broken by the actress, much to Mr. Levy's chagrin. According to Mr. Levy the terms of the agreement were that Mrs. Taylor was to receive £1 a night and to choose her own characters. The first selection was Mrs. Haller. Fancy £1 for depicting the sufferings of Kotzebue's heroine in five acts! In making the announcement through the Press that the agreement had been sundered by Mrs. Taylor, the distressed proprietor of the theatre attached the following certificate to the account given of so much of the circumstances as he chose to make public:

We, the undersigned, who were witnesses to the agreement, hereby eartify that the facts contained in the above are wholly true.

(Signed) GEORGE SIPPE, THOMAS STUBBS.

A new season opened shortly after, when Mr. Simmons became lessee, aeting and stage manager, and Mrs. Taylor again appeared. Two contemporary aetresses of Mrs. Taylor were rapidly rising in the profession—Miss Douglas and Miss Winstanley—one whose career was suddenly brought to an end by death; while the other after marriage as Mrs. O'Flaherty, occupied for many years a leading position on the provincial stage of England.

Miss Douglas certainly possessed talent which, if carefully cultivated for the higher walks of the drama, would have placed her on the line of actresses of more than ordinary reputation. From the smallest parts in small pieces she soon filled important characters in melo and sensational dramas, and from these ascended to the impersonations of Portia, Desdemona, Elvira in "Pizarro," and Lady Macbeth. Necessarily crude as was her conception of these great parts, yet genius was evidently present in her interpretations, which experience and study would have developed. The news of her sudden death created astonishment and regret not only among her fellow-professionals, but with the theatre-going portion of the public, who had, regarded her rapid rise with interest. Among the mourners at her funeral was her friend and occasional tutor, old Mrs. Lara.

Miss Winstanley, like her deceased sister of the stage, exhibited early traits of talent for the profession, and soon escaped from the drudgery, which is the lot of mediocrity, to the more congenial representation of leading parts, all of which were well acted, and on her leaving the colonial stage for a new sphere in the old world, it may be said that she had acquired here a position that had not been reached by any other actress up to that time, and one endorsed by the critical public of some of the largest cities in the United Kingdom. On the close of her theatrical career in England some years ago, Mrs. O'Flaherty returned to Australia, and, though past the ordinary length of even a long life, is still in possession of all her faculties and remembrances of the days of old.

Miss Anne Winstanley (sister to Mrs. O'Flaherty) was a pleasing actress, and also a good vocalist; she was not, however, long on the stage, having married Señor Ximenes.

Mrs. Jones, who became Mrs. Knowles, was a piquant little actress, and a very fair vocalist.

No little stir was created by the announcement that "Mrs. Chester, from the Theatre Royal, Drury Lane, London," would make her first appearance on October 1, 1836. The very fact of seeing either an actor or actress who had trodden the stage of that historic theatre was sufficient to attract a large audience. "From the Theatre Royal, Drury Lane!" There was magic in those six words; and on the night of Mrs. Chester's début in Sydney expectancy had reached its highest point. The audience was not disappointed, but at the same time did not evince any great enthusiasm over the new artiste, who pleased them more as a singer than as an actress. The piece selected for Mrs. Chester's appearance was "The Maid of Milan," into which six or seven ballads were interpolated especially for the débutante. Mrs. Chester, however, was a decided acquisition.

In 1837 the building of the Victoria Theatre was commenced by Mr. Joseph Wyatt, and the short career of the Royal terminated in the following year. There was little change in the company up to the closing of the latter theatre. Mr. Barnett Levy died, and the Royal was carried on by his widow, but was abruptly closed, March 22, 1838. A performance for that evening was announced, and numbers of persons went for admission only to find a notice posted on the door to the effect that "Mrs. Levy had closed the theatre," and from that date to its destruction by fire, March 18, 1840, together with the Royal Hotel, it remained shut. Music, scenery, and costumes are very important elements in theatrical representations, and therefore it may be well to state that Messrs. Edwards and Sippe led the orchestra successively, Messrs. Dudderbridge, Zitchett, and Winstanley were the scenic artists, and Mr. Aldred the costumier.

As mentioned previously, the military frequently gave amateur performances, and, on one occasion the Theatre Royal was engaged for the purpose. On the 15th July, 1836, "His Majesty's servants, of the Fourth (King's Own) Regiment, performed for the amusement of the public," the melodrama of "Bamfylde More Carew," and gave a miscellaneous entertainment of band music, songs, and comic scenes, for the benefit of the School of Industry. All the female characters were sustained by men; and, a few weeks after, a performance of three light comedies was given by them to augment the funds of the Sydney Dispensary, an institution which afterwards

merged into the Sydney Infirmary.

The Victoria Theatre was built in Pitt-street, between King and Market Streets, on the west side. The rear almost abutted on that of the old theatre, and when the latter was burned down the new edifice narrowly escaped destruction also, men being stationed on the roof to place wet blankets on the shingles, and put out those already ignited. The Vietoria was double the size of the Royal, with a well-proportioned stage. One feature of the auditorium was the separation of each box in the dress circle by partitions reaching from floor to ceiling, thus rendering them comparatively private. Nearly all the Theatre Royal Company were engaged for the Victoria, Mr. J. Lazar being appointed stage manager, and Mr. Simes acting manager. The most important addition to the company was Mr. Arabin, who was engaged from the Hobart Town Theatre.

The new theatre was opened March 26, 1838, with the tragedy of "Othello." Mr. Arabin was cast for the Moor, Mr. Spencer for Iago, and Miss Winstanley for Desdemona. The criticisms on the new actor were on the whole favourable, but the Sydney Herald took him to task for a fault not uncommon in the present day. The Herald, after declaring that "we have never witnessed a dramatic representation in this Colony sustained so well," goes on to remark "we would recommend Mr. Arabin to cure himself of that vile habit—so common to our colonial actors and actresses—of addressing soliloquies and dialogues directly to the audience." Mr. Fenton, one of the members of the company, was an excellent delineator of the characters of old men, and in this line held his own until the advent of that

inimitable actor, the late Mr. G. H. Rogers.

The usual round of tragedy, three-act drama, burlesque, and farce, was offered the public until March, 1839, when quite an innovation took place. On the 15th of that month a small French company made their first appearance at the Victoria Theatre. It was composed of only five persons, viz., M. and Madame Mingard, M. Henry, and Madame Goutrot. M. Goutrot, as music formed a portion of their entertainment, led the orchestra. All the company were educated vocalists. Vaudeville and opera-bouffe were their speciality, but they also appeared in French drama. Comic operas of one act, the libretto generally by Scribe, were most in favour. The "season," however, only lasted four weeks. M. and Madame Goutrot settled in Sydney,

and often sang and played at eoneerts.

In 1841 an Italian acrobat, Signor Dalle Casse, came to Sydney, bringing with him two Brazilian girls as tight-rope dancers and contortionists, and a male performer on the slack-rope. They appeared at the Victoria Theatre for a short season, and afterwards Dalle Casse ereeted a canvas eircus on a vacant piece of ground on the south side of Hunter-street, about 100 feet to the east of George-street. A couple of horses were trained, and the two girls put under equestrian exercise with a man named King. The result was a failure, and it was then determined to combine the dramatic element with circus displays. A stage was creeted, alterations were made in the auditorium, and in the early part of 1842 the Olympic

Theatre became a rival of the Victoria in dramatic representations. A good company was got together, selected principally from the Victoria Theatre, among whom were Mr. and Mrs. Knowles (late Mrs. Jones), Mr. and Mrs. O'Flaherty, Señora Ximenes, Mr. Falchon, Mr. Chambers, and a very popular old favonrite dancer of hornpipes and flings, and harlequin—Mr. Fitzgerald. Knowles became manager. Several of the best plays were produced, among the most successful being Otway's "Venice Preserved."

This production was remarkable for the beauty of the scenery, painted by an artist of old world reputation-Mr. J. S. Prout. The scenery was preserved after the closing of the Olympic, but what ultimately became of it. is unknown. The combined venture was not a success, but its effect on the attendance at the Victoria led the management of that theatre to adopt the same tactics, and the tight-rope, on which Mr. Croft performed, with the vagaries of two clowns, formed part of the entertainment at the latter place. After a short career the "canvas theatre" disappeared. Among the company at the Olympic was Mr. John Hydes, who afterwards developed into a very good actor in burlesque. Mr. Hydes had the honor of introducing the "coloured gentleman" to a Sydney andience in evening dress. Previously, the nigger was represented by Mr. Phillips in the "Jim Crow" style. Hydes made his first appearance at an entertainment of dissolving views given by Mr. Newman, a photographer, of King-street, in the Victoria Theatre, and was the first performer on the bones in Australia. Hydes was a very handsome fellow, and usually filled the rôle of lover in sentimental plays and comedies. He left Sydney early in the fiftics, but returned some years after

and performed in the colonies in various pieces for some years.

In 1842 a really good actor turned up most unexpectedly; this was Nesbitt. His surname was M'Crow, and he adopted his second Christian name as his nom-de-théâtre. He arrived in the Colony only a few months before appearing at the Victoria, and had obtained a situation of a very subordinate kind in the Government service. Tired of this occupation, he applied to the manager (Mr. Simmons) for an engagement, and made his first bow to a Sydney audience in "Pizarro," on March 1, Simmons sustaining the part of Rollo. His success was pronounced, and his subsequent performances of Richard III, on March 7, and afterwards of Macbeth, Shylock, Virginius, William Tell, Sir Giles Overreach, Lucius Juuius Brutus, Sir Edward Mortimer in the "Iron Chest," and many other first-class characters rendered his name famous among the theatre-going people of the Colony. Like all actors of the day, he had to make himself generally useful, and often appeared in melodrama and comedy, and sometimes in Irish farce. He lacked the comic element altogether, and it may readily be supposed that in this branch of the art he failed, though tolerated. His presence was good, his voice very full and telling, and his knowledge of stage business and vocal inflection was beyond the ordinary standard. Originality of conception, however, he had not; most of his "points" were imitations, but they were good imitations. He stuck closely to the conventional interpretation of characters, and carried the andience away more by vchemence than by subtlety of acting. One curious characteristic of Nesbitt was, that when off the stage he spoke with a brogue "you might cut with a tomahawk," yet when acting it was scarcely perceptible; indeed, his pronunciation was nearly as English as that of an educated Londoner. He continued a great favourite with the public; although, latterly, he often disappointed them by not appearing when announced. Nesbitt visited Melbourne in 1853, and was performing at Geelong, when he was seized with illness on the stage, was carried off, and died soon after. A monument was erected over his grave in the Geelong cemetery by the ill-fated Gustavus Brooke.

The eareer of Nesbitt is notable from the fact that a play was written by a colonial author, the chief character of which was intended specially for him. It was "The Hibernian Father," produced May 23, 1844. The legend of Andrew Lynch, the warden of Galway, who like Junius Brutus, condemned his own son, and in the interests of strict justice saw the son's sentence of execution carried into effect, formed the plot. It possessed great merit in dialogue and construction, and proved the author (Mr. Geogehan, who held a position in the Sydney Infirmary) to understand the requirements of a playwright. The piece was acted several times, and always met with the approbation of large audiences. A very capable actress, Mrs. Mereton, played with Nesbitt for some time in the leading female characters.

In the latter part of 1841 or the beginning of 1842, Mr. Wyatt visited England, and while there engaged several professionals for Sydney. were-Mr. J. G. Griffiths, Mr. Deering, Mr. and Mrs. Torning, Mr. James, Madame Louise, and Mrs. Gibbes, with Mr. John Gibbes as leader of the orchestra. Mr. James and Mrs. Torning made their début in the drama of "The Somnambulist," Mr. Torning and Madame Louise in "The Wreck Ashore," Mr. Griffiths in "Hamlet," and Mrs. Gibbes as a vocalist.

Mr. Gibbes took his place as conductor and leader of the orehestra, and to him is due the introduction of the Royal Irish Quadrilles, which were performed night after night, and always called forth rapturous applause.

Griffiths was decidedly the most talented of the new importation. His performance of Hamlet was a comparative failure, nevertheless at the end of the play he was called before the curtain, and, in alluding to a hiss or two that came from a few of the audience, he referred to the fable of the frog, and in doing so transposed the two dominant words in froggy's admonition to the children, by saying "What is death to you is sport to us." Despite the unfavourable impression caused by his first introduction to a colonial audience, Griffiths soon became a great favourite, and his fine portraiture of Sir Pertinax Macsycophant, Dandie Dinmont in "Guy Mannering," and Bailie Nicol Jarvie in "Rob Roy," deserved the very high encomiums passed upon them. His best character in tragedy was Iago, to which he gave quite a new reading in Sydney, on the lines of that of the celebrated Charles Young, of the Kemble period in London. became manager, and showed considerable tact in this capacity. Deering, James, and Torning were good stock actors, the latter being also a scenie artist. The ladies, Mrs. Torning and Madame Louise, in addition to their acting capabilities, were excellent dancers, and Mrs. Torning sang character songs with much piquancy.

The reader must now be introduced to one who, up to the time of his final retirement from the stage, about eleven years ago, had done more for the advancement of the drama in Australia than any one of his contemporaries-Mr. George Coppin. Mr. and Mrs. Coppin-the latter since dead-arrived at Sydney in the ship "Templar," on the 10th March, 1843, and almost immediately after made arrangements for their appearance at the Victoria Theatre, Mrs. Coppin appearing as Evadne in R. L. Sheil's tragedy of "Evadne; or the Hall of Statues," and Mr. Coppin in

a bright little farce. The lady was a tragédienne of much power.

Mr. Coppin's histrionic line was exclusively comedy, particularly low comedy of the old sehool. Some parts he made entirely his own. e.g., M. Puzzi in the "Young King," Peckover in the "Contested Election," Chrysos in "Pygmalion and Galatea," Daniel White in "Milky White," Craek, the Cobbler, in the "Turnpike Gate," and Paul Pry, a character in which he has probably not been surpassed since the days of Liston.

No better account of the "Hon. George's" eventful theatrical career in the colonies can be given than the one furnished by himself, attached to the bill of his farewell performances in Melbourne in 1881, which is very characteristic of the genial gentleman. In answer to many inquiries,

Mr. Coppin replied as follows:-

"Arrived in the ship 'Templar,' and was the first actor of any standing as a star in the old country to appear upon starring terms in the Australian Colonies. Shortly after arrival I appeared at the Victoria Theatre upon a share of the profits, and frequently received upwards of £50 a night as my share of the takings. I made a little fortune by acting—lost in business through inexperience; left Sydney in debt, and made my first appearance in Hobart Town on the 5th January, 1845. After playing a very successful engagement I commenced management in Launceston on the 3rd March, 1845. Encouraged by a prosperous season, I engaged (paying all expenses) my company to visit Australia Felix, and made my first appearance as manager and actor at the Queen's Theatre, Melbourne, June [Among Mr. Coppin's company were Mr. and 21st, 1845. Mrs. G. H. Rogers, Mr. and Mrs. C. Young, afterwards Mrs. Herman Vezin.] The entire working expenses of the theatre, including rent, were about £47 a week. The next move was to South Australia, where I built a theatre in five weeks, and commenced management in Adelaide, November 2nd, 1846. I built a theatre also at Port Adelaide and made a large fortune which I lost in copper mining by the gold discovery in Victoria. Next I went through the Insolvent Court; returned to Melbourne; walked to the diggings without a sixpence in my pocket; walked back again within a fortnight with blistered hands, a back-ache, and no gold; then played a short star engagement, and commenced management in Geclong in 1852; and made another fortune, Monday nights' receipts frequently paying the weekly expenses. Retiring from the management 1 visited Adelaide, invited my creditors to dinner, paid them 20s. in the £, and sailed for England in January, 1854. I next appeared at the Haymarket, London, on the June 26th, 1854, as M. Puzzi and Crack. The London press being unanimous in my praise. I arranged a star engagement at the Theatre Royal, Birmingham, Manchester, Edinburgh, Dublin, &c., and engaged Mr. G. V. Brooke and other artistes to visit the colonies. I built an iron theatre in Manchester for erection in Melbourne, and returned to Australia, commenced playing a round of characters at the Queen's Theatre December 18th, 1854, the same year that I left Victoria. [Mr. G. V. Brooke first appeared at the Queen's Theatre, January 26th, 1855. The foundation stone of the Olympic Theatre (the Iron Pot) was laid by G. V. Brooke, April Sth, 1855. It was opened carly in June by the Wizard Jacobs, who was engaged in England by Mr. Coppin.] Afterwards I entered into partnership with Brooke, and purchased the lease of the old Theatre Royal and the freehold of Cremorne Gardens, upon which we expended upwards of £100,000. I commenced management of Theatre Royal, June 9th, 1856; receipts that night, £478 15s. 6d. I commenced the first grand opera season in Melbourne, June 11th, 1856; result, loss of £3,000 to the treasury. Brooke appeared for one night at the Theatre Royal when passing through to Sydney; receipts, £531 15s. I commenced dramatic season on 15th August,

1856. Brooke appeared; receipts, £356 15s. Cremorne Gardens opened, November 3rd, 1856. Partnership with Brooke dissolved. February 26th, 1859. Serious losses. The Pantheon Theatre built. The Haymarket Theatre built (under difficulties, and with assistance), and opened September 15th, 1862. I was ruined again and left penniless, but held meeting of creditors and obtained a release. I than engaged Mr. and Mrs. Charles Kean, and played them in Victoria and Sydney with great success. I then invited my unsecured creditors to dinner and paid them 20s. in the £. I then sailed for California July 9th, 1864, fulfilling engagements throughout America with Mr. and Mrs. Kean and company, and returning to Melbourne, January 18th, 1866, with satisfactory pecuniary results; appeared at the Haymarket in a round of characters, making a considerable sum of money by the engagement of the Glassblowers, Skaters, Madame Céleste, Robert Heller, Collins, the Irish comedian, &c. I next joined Messrs. Harwood, Stewart, and Hennings in the management of the Theatre Royal; purchased my partners' interests, and after conducting it for twelve months on my own responsibility, a fire broke out on the stage and the interior of the theatre was burnt to ashes March 19th, 1872, without any portion being insured for one half-penny. This was another very serious loss. I subsequently rented St. George's Hall for the purpose of giving employment to my excellent dramatic company, and leased the ground on which the ruins of the Theatre Royal stood for ninety-nine years, had plans prepared, and accepted tenders for building the present Theatre Royal, which was afterwards formed into the Theatre Royal Proprietary Company (Limited). It was then let to Messrs. Harwood, Stewart, and Hennings, and myself, and at the termination of our five-year lease was let to Messrs. Hennings and Greville, and myself for four and a half years, on the termination of which in June, 1881, Mr. J. C. Williamson became the lessee."

Coppin occasionally visited Sydney, and gave a repetition of his most celebrated impersonations, appearing also in conjunction with G. H. Rogers in that sterling comedietta, "The King and the Comedian," in which the make-up of the two actors as Frederick the Great was so perfect that it was impossible to tell "t'other from which."*

The Victoria was unable to absorb all the "talent" then in Sydney, so a successful attempt to construct another theatre was made, and May 20, 1843, the City Theatre, small but chaste in design, was opened. It stood in Market-street, on the north side, between George and King Streets. Originally it was a shop, but the depth of the ground permitted of the erection of a stage with an addition to the portion intended for the auditorium. The new theatre was under the directorship of Mr. Joseph Simmons, and a good company engaged.

On the opening night, the "National Anthem" was given, the soloists being Madame Gautrot, Señora Ximenes, and Mrs. Wallace. The pieces performed were a light comedy, "The Balance of Comfort;" a drama, "The Painter of Ghent;" and a farce, "Magnetic Influence." To Nesbitt was entrusted the delivery of a prize address, but the authors of the "rejected addresses" succeeded in getting publicity given to them in the Sydney Morning Herald of May 25, 1843. Knowles filled the position of stage

^{*} The year 1841 is referred to in Part II.

manager, and among the company were Meredith, Fenton, W. Phillips, Riley, Miss M. Jones, Miss Taylor, Mrs. Thomson, and Mr. Belfield. A series of excellent performances were given at this theatre for a few years, but apparently there was not then sufficient support to keep two going, and the

"City" finally became an auction mart.

In connection with this theatre, a rather remarkable character is worth mention, Mr. Henry Kemble. Though announcing himself as a relative of the Kemble's of histrionie fame in the United Kingdom, and an actor, he chose a eurious line of business when he was first known in Sydney-vending wax matches—but was very different in appearance from the adults who now follow that occupation. Kemble was of gentlemanly appearance, and dressed well, but was loud in rings, wore a massive gold chain, and earried a goldheaded malaeea eane; his faee was clean shaven and well featured, with dark piereing eyes, the forehead being very lofty. Passing him in the street, you would say he was a "swell" in the sere. He wore a very tall hat, in the crown of which he earefully placed about two dozen boxes of wax matches with variegated tops, at that time sold at 6d. a box. His mode of disposing of his wares was unique. Strolling along, he looked out for a customer, and introducing himself-if to a gentleman, with great sang froid; if to a working man, with condescending familiarity—he made some casual remark, entered into conversation which ultimately turned to the relative merits of matches, and ended in his producing a sample from his hat, expatiating on their excellence, and finally selling one or more boxes. To ladies he was extremely polite. In this way he made sufficient to embark in a small money-lending business, and eventually married a widow with some money. Kemble's stage proclivities were, however, strong within him, and though he made no stir as an actor, he certainly did as a reader. He took the City Theatre for a few nights, and gave Shakspearian readings with such effect as to fill the house with an audience that eared not so much for his reading ability as for the fun they got out of the whole affair. For some parts of Othello, the incitation to jealousy seeue for instance, he blacked one half his face, and when Othello was declaiming he turned that part of his face to the audience, and when Iago, of course the other side. The spectators expressed their delight in such a vociferous manner that Kemble could not be heard, and accompanied their applause oecasionally by the forcible propulsion of vegetable offerings and an occasional donation from the hen roost. All this time Kemble was quite self-possessed, well knowing that the takings at the doors would prove an ample solatium.

Very slight changes occurred in the company at the Victoria after the conclusion of the Coppin performances until 1845, when Messrs. John and Frank Howson, Signor and Signora Carandini, and Mrs. Stirling (afterwards Mrs. Guerin, and finally Mrs. Stewart) arrived in Sydney, and were engaged for the Victoria. Their accession to the stage of the day led to regular productions of opera, but they were also important additions to the dramatic company. Mrs. Stirling frequently sustained leading characters in tragedy and high comedy, while for some years she was the prima donna of the operatic representations. Signor Carandini was an accomplished stage dancer, and succeeded another very excellent terpsichorean, Mr. Chambers.

The Howsons and the Caraudinis eame from Tasmania.

About this time another unknown actor emerged from his scclusion. This was Mr. Mark Last, or known in connection with the stage as Morton King. Mr. Last was in the timber trade for some years, and whether from choice or necessity he took an engagement at the Victoria Theatre, and performed a series of tragic characters, in some of which he rivalled Nesbitt,

who previous to King's appearance had retired for a time. There was no doubt he had studied well, and though he lacked the presence and voice of Nesbitt, and had a rather ungainly walk, he exhibited much force, was in pathetic passages superior to Nesbitt, and displayed more originality. His best parts were Hamlet, Junius Brutus, and Virginius. In the last act of the second of these plays he rose to the standard of first-rate actors.

Drama and opera alternated. The popular plays of Shakspeare were often presented, and invariably drew large houses; and the tragedies and plays of other renowned authors were also produced with success to the treasury of the theatre. It may be well to record some of them as showing

the public taste.

Shakspeare was represented by "Hamlet," "Macbeth," "Merchant of Venice," "Othello," "The Tempest," "Henry IV," "King Lear," "Merry Wives of Windsor," "Taming of the Shrew," "As You Like It," "The Comedy of Errors," "Coriolanus," "Richard III," &c.; and other authors by "William Tell," "Virginius," "Lucius Junius Brutus," "Rienzi," "Caius Gracchus," "the Iron Chest," "Fazio," "The Honeymoon," "The Hypocrite," and "Pizarro." On July 10, 1865, that clever play, "Don César de Bazan" was placed on the stage, Griffiths sustaining the part of the hero and Mrs. O'Flaherty Maritana. It took the audience immeusely, and held a prominent place in the bills for years after. Nesbitt was still the star, and the Howsons, Mrs. Guerin, and Signora Caraudini, proved themselves invaluable to the proprietors in the drama as well as musically. In fact the work these four ladies and gentlemen went through night after night was astonishing. Mr. Frank Howson*, who was an excellent comedian, was generally cast in every farce, as well as the drama or opera produced each evening.

In January, 1848, without any preliminary announcement, the most versatile and in many of his characters one of the most accomplished actors in the history of the Australian stage, Mr. G. H. Rogers, made his first appearance in Sydney. A character in farce served for his introduction. His next performance, Sir Abel Handy in Morton's comedy of "Speed the Plough," established him in the estimation of the audience, and he quickly secured a high position as a delineator of old men, whether serious or comic. His Sir Peter Teazle in the "School for Scandal" was worthy of any stage, petulant but dignified throughout. In some burlesques he was inimitable, and his low comedy was always funny without grossness. In fact the encomiums of Polonius (a character Rogers often sustained) ou the actors would apply to him. From Henry VI in "Richard III," to the Widow Twankey in "Aladdin," the King in the opera of "Maritana," to Dogberry, Falstaff to the "Kinchin," Antonioin "Shylock" to Fagan in "Oliver Twist," all found a true exponent in Rogers, who had the rare faculty of obliterating his own individuality. For many years he was the idol of the theatre-going public. Large hearted, genial, full of wit of the right ring, and homely in the extreme, he was also the delight of his large circle of friends.

That veteran of the stage Charles Matthews paid Rogers the highest compliment when he expressed surprise at his not having visited England in his professional character. Rogers commenced his theatrical career in Tasmauia. He was a soldier, and came out to that Colony with his regiment. To

^{*} Mr. Frank Howson, jun., went to England with his sister Emma. He became conductor of the light opera at the Vaudeville Theatre, in the Strand, London, and Miss Emma Howson, in 1879, played the heroine in "H.M.S. Pinafore," at the Opera Comique, London, with Mr. George Grossmith as Admiral Porter.

his friends he often spoke of his military days and the part he took in amateur performances in barracks, where the foundation of his future profession was laid. He joined the volunteer force of New South Wales in 1856, and from his military knowledge would have received a commission, but this he declined, being satisfied with the honor of the ranks, where, on the march "at the trail arms," he was the life and soul of his comrades. In all the capitals of Australia his popularity was the same. Mrs. Rogers, sister of Mr. Charles Young, was a very pleasing actress, with a good voice, and for many years appeared in conjunction with her husband. Rogers appeared in Melbourne for the last time, and died there.

Charles Young was a contemporary of Rogers in 1857. He was one of the best actors in the burlesques of his day, and for years was the principal comedian at the Prince of Wales Theatre. His life was an eventful one. He took to the stage in England early in life, left it and went to sea for five years. He attained to the position of second mate, and arrived in that capacity at Hobart Town in 1851, and resumed his old profession. From Tasmania he passed over to Melbourne, and in 1857 visited the old country, returning to Sydney in 1861, where he long remained before the public. Mr. Young died in Sydney on January 29, 1874. A few years before his death he suffered from attacks of melancholia, quite unaccountable, for which he found relief only in performing.

On October 25, 1851, "The Hunchback" was produced, with Griffiths as Master Walter; two days after "She Stoops to Conquer," and Rogers introduced "Paul Pry" on the stage. In 1852 Mr. Warde, a tragedian, was engaged, and immediately after Mr. Montague, who also essayed tragedy, became a member of the company; both these actors appeared at the

Victoria for some time after, and proved valuable additions.

A tremendous impetus was given to the progress of drama and music by the discovery of gold. The sudden development of the auriferous wealth of this and the neighbouring colony of Victoria immediately brought Australia most prominently before the whole world, and communication was at once opened up by steam between London, San Francisco (viâ Panama), and Sydney and Melbourne. From 1853 to the present time there has been a constant influx of professionals into the colonies-many of them worldrenowned artistes whose brief biographies would fill pages far beyond the scope of this sketch. With very few exceptions the colonists have witnessed the performances of the monarchs of the stage during the last three decades and a half in every branch of dramatic art; so that in this respect we stand upon the same platform as the rest of English-speaking races. Public taste has been widened, its judgment matured, and nothing less than what will satisfy other and older communities will be tolerated in Australia. It is to be regretted, for the sake of disappointed visitors of the profession, that this fact has not been more fully realised; ill-success they attribute to a defect of appreciation (in classic music this is sometimes the case); whereas their standard of excellence is not equal to that fixed by the public, and only moderate success or failure follows. No better illustration of the above remarks can be given than in the case of Mr. and Mrs. Stark, with whom will commence a fresh era in the history of the drama in this Colony.

Mr. and Mrs. Stark arrived in Sydney in June, 1853, and were engaged by the management of the Victoria for five nights only. They made their first appearance in "Hamlet" on the 14th June, and scored an immediate success. Other plays were included in the short engagement, and so much had the public been hit that a re-engagement was at once effected. Stark was unquestionably a fine actor; all the parts he represented were chosen

from the higher dramatic authors; and with Mrs. Stark, who was also a talented actress, he introduced a number of plays for public gratification that before his visit had scarely been heard of, among which were "Ingomar," "Richelieu," "Damon and Pythias," "Camille," and "London Assurance," playing Dazzle in the latter. His Richelieu was equal, if not superior, to that of any actor who has sustained the part in Australia. Those who may have seen William Charles Macready could hardly fail to be struck with the likeness of Stark to that great actor, particularly in the "Stranger." Their last appearance on the occasion of this first visit was on May 9, 1854, and the next day both left for California in the steamer "Golden Age," having, so it was reported, netted over £20,000 by the tour.

The Starks visited Sydney in 1856, but their star had declined.

Three months after the departure of the Starks a company of American actors and actresses arrived. It consisted of Mr. C. B. Thorne, Mr. T. Thorne, Mr. McCloskey, Mr. Russell, Mr. Williams, Mr. Ralf, Mrs. C. B. Thorne, Miss Emily Thorne, and Miss Kate Denin. The entire corps were engaged by the lessee of the Victoria, Mr. Andrew Torning, and made their first appearance September 19th, in "The Wife; a Tale of Mantua." Miss Denin was decidedly the star of the company, though all were good. M'Closkey was the comedian. Their performances rarely included highclass drama. The plays, however, in which they appeared were of the best melodrama and comedy of the modern school. The company continued at the Victoria until October 9th, when they passed to the Lyceum Theatre in York-street.

This theatre was opened by Mr. Thorne October 23rd, 1854: originally it was known as Malcolm's Amphitheatre, but in an incredibly short space of time was converted into a regular theatre, with pit, one tier of boxes, and a small gallery, capable of holding about 1,500 people. The Thornes were here joined by another American actress, Marie St. Clair. The general excellence of the performances, with the great personal attractions of the ladies of the company drew large audiences, and the season was a decided success. Mr. James Milne, an intelligent and excellent exponent of genteel comedy, and a capital actor of old men, became a member of the Lyceum Company, and for many years played at one or other of the theatres. In after years celebrated actors in clever plays appeared at this temple of Thespis which had arisen from sawdust, and eventually it was devoted to those exhibitions supposed to develop the muscle, and to test the pluck of the "fancy," or "Larrifoliana."

From America also came Mr. and Mrs. Waller, who appeared at the Victoria Theatre in the beginning of 1855. Tragedy and plays of the Lytton-Bulwer stamp were their exclusive line of business. Waller was a fair actor; in Shakspeare he interested the audience, but never aroused enthusiasm. Mrs. Waller, however, was very impressive. Her impersonations in high-class plays were most charming. Probably the best characters in which they appeared were Alfred Evelyn and Clara Douglas in Bulwer's "Money." Mrs. Waller also made a great hit as Julia in the "Hunchback."

Mr. Wyatt, who, as will be remembered, built the Victoria Theatre, commenced in 1854 the erection of another and much larger edifice in Castlereagh-street, and March 12th, 1855, the Prince of Wales Theatre was opened. The theatrical bills declared it "to be the most magnificent theatre in the Southern Hemisphere;" the brief notice of the opening night in the Sydney Morning Herald describes the front as "very modest," the interior, however, "being well arranged and decorated with taste." The modest front exists to this day, having escaped the ravages of two fires.

The holding capacity of the new theatre was as follows:—Dress circle, 500; upper circle, 750; pit, 1,500; gallery, 500. The play chosen for the opening night was "The Hunchback," the Wallers being engaged, who played Master Walter and Julia respectively, with Mr. Tuthill as Lord Teazle.

J. G. Griffiths followed the fortunes of Wyatt, and became manager, and many of the old company of the Victoria passed over to the new theatre. In two months it had to struggle with a competition that must have severely

taxed the resources of the treasury.

On May 10, 1855, Gustavus Brooke first presented his masterly conception of the character of Othello to a Sydney audience. He was supported by Mr. R. Younge as Iago, Mr. Robert Heir as Cassio, Miss Fanny Cathcart as Desdemona, Mrs. Guerin as Emilia, and Mr. Lambert as Brabantio. Brooke's reputation had long preceded him to Australia, and his appearance was anxiously awaited. His mental talents for the profession were of the highest order, and his physical organisation was admirable. To a classical face of the Roman type, and a well-formed majestic figure, was united a voice of exceptional volume and roundness, which he inflected with consummate skill. He was well educated, and had the manners of a polished gentleman. These natural and acquired elements in Brooke, to which a fine conceptive faculty was allied, eminently fitted him for the highest position in the realms of dramatic art. From 1848 to the time of his departure from England he was probably one of the most popular actors in the United Kingdom; yet, strange to say, the London critics and venerable playgoers were lukewarm towards him. Brooke's Othello certainly extracted from them unalloyed praise; his Master Walter was beyond the reach of cavil, but the admirers of Phelps and Charles Kean were so far prejudiced (no other word will express the exact state of feeling towards Brooke) that he was denied in London that full measure of approbation which was undoubtedly his due, without detracting in any way from the genius of Phelps, or the abilities, improved so much by incessant study, of Kean. True, Brooke was at times unequal in his performances—so was Edmund Kean; but, in his great characters, when he rose to the top of his genins in Othello, Sir Giles Overreach, Matthew Elmore, Master Walter, Virginius, and others of his fine impersonations, he had, in his best days, no superior. High as the opinion formed of Brooke was by those who had heard of him in Sydney, he surpassed their expectations; the verdict was unanimous that he was the finest actor who ever visited Australia up to the time of his arrival. Hitherto, Brooke's talents for the serious drama only have been referred to; had he devoted himself to comedy, particularly Irish comedy, he might have rivalled Collins. In two characters he has not been surpassed in the colonies—the dashing Captain Murphy Maguire, in "The Serious Family," and O'Callaghan in "On His Last Legs." The latter he made specially his own, and convulsed the audience by his amusing presentation of the volatile Irish gentleman reduced to the condition of living by his wits. Brooke remained in the colonies for some years, went into managerial partnership with Coppin, returned to London, again departed from England for Australia, and was lost in the steamship "London" in the Bay of Biscay on January 10, 1866. Dr. Woolley, principal of the Sydney University, and the Rev. Mr. Draper, a popular Wesleyan clergyman, of South Australia, with all on board except seven or eight who left in a boat and were afterwards picked up, went down with the ship. The last message from the "London" came from Brooke, who called to the men in the boat, which had just cleared the sinking vessel: "Remember me to my friends in Melbourne!" The actor, the philosopher, and the divine, were a few mements after buried in the deep.

Miss Fanny Catheart, though very young when with Brooke, was a well-trained actress, and supported the great tragedian worthily. Miss Catheart married Mr. Robert Heir, and after his death became Mrs. George Darrell, with whom she visited England and America, and returned to Australia, performing here in all leading parts up to a short time previous to her death.

Mr. Robert Heir and Mr. R. Younge were excellent actors, but the former had a higher opinion of his own abilities than other people—for he was frequently heard to exclaim: "I ought to have come to Anstralia as a star!" After performing in various parts of the country for some years Heir's constitution broke down, and he succumbed to the maladies by which he was afflicted. Mr. Younge also remained in the colonies for some years.

Lambert, who was a member of the Victoria company during Brooke's engagement, really stood next him as regards talent and reputation. In England he had achieved success as a comedian, and as one of the best "old men" on the stage. The brusque characters of comedy suited him best, yet opinion was much divided on the question whether Lambert was equal to Rogers in all the elderly characters. Both gave their conceptions of Sir Peter Teazle, for instance; and, though Lambert's was more funny and calculated to "eatch the ear of the," etc., that of Rogers' was absolutely free from any approach to vulgarity, refined in all the by-play; and, on the only occasion—in the screen scene—when he swears "he swore like a gentleman." To "bracket" these two actors will show that Lambert was a great favourite in the colonies, and he deservedly retained his popularity as long as he remained.

Another actor, who appeared about this time, was Mr. Joseph Raynor. He was in the general line—that is, from "Hamlet" to the frontiers of farce. Raynor was before the public for many years, at the Victoria, the Lyceum, the Prince of Wales, and also at the second edition of the latter theatre. He filled the position of manager for some time. In the extensive round of characters that for so long a period Mr. Raynor sustained, it may be said that he was never great but always good. There was a "neatness" about his acting that pleased, if it seldom excited, an audience. His voice was clear and penetrating, and, though scarcely of average height, he was well proportioned, and had a dark expressive face. Mr. Raynor retired from

the stage some years ago.

Mr. Welsh deserves mention, as an old-time leading stock professional, of Australian growth. On the stage he was a painstaking—or, in the language of the critics, a "conscientious"—actor, as also a good delineator of the peculiarities of old men of all sorts and conditions. He is and always was an enthusiast over cricket, and on the merits of a match he will give his opinion with all precision of expression, duly emphasised, or recount the incidents with the exactitude of the stage narrator. Mr. Welsh is still hearty, and often "fights his stage battles o'er again."

Lanra Keene and Edwin Booth paid a visit to Sydney about 1855; Miss Keene was more experienced in the profession than her associate. Their stay was not a very extended one. Booth's "Hamlet" was then a most interesting performance. He is now an actor with a world-wide

reputation.

The year 1856 was remarkable in the theatrical annals of Sydney. In this year a constant succession of professional actors arrived, principally from San Francisco, so that the managers of the three theatres were at no loss for novelties. That extraordinary woman, Lola Montez, came to Sydney on the 31st December, 1855, and appeared on the 9th January, 1856, at the

Victoria Theatre. Her connection with the revolution in Bavaria in 1848, the story of her expulsion from that country, and other incidents of her life, excited much curiosity to see her. Originally she was a stage dancer, and when expelled from the country where she had played so prominent a part in politics, she returned to the stage, and had the events of her Bavarian career condensed into a drama, in which, of course, she sustained the principal character, that of herself. As an actress she was not a success; her drama, "Lola Montez in Bavaria," played itself, and in other pieces it was the personality of the woman that attracted audiences. The Spider Dance, which so captivated the Bavarian monarch, was her principal draw, and this ' she went through nightly during her very short engagement, which lasted only three weeks. Lola Montez left for Melbourne, February 7th, 1856, in the steamer "Telegraph," and one of her fellow passengers was the Rev. Dr. Lang, whose statue now adorns Wynyard Square, Sydney. The doctor had frequent conversations with Lola on the passage, probably over the occurrences at Munich in the years of revolutions, and thought her a very interesting woman. Mr. Folland accompanied Lola on her tour to Australia, and appeared with her in drama.

Mr. and Mrs. James Stark returned to Sydney early in the year, were engaged at the Victoria, and played through a season of some months. Their success pecuniarily on this occasion was far below that of their first visit; other stars had appeared in the interval. The Prince of Wales Theatre had been renamed "The English Opera House," and opera ruled there for a time.

The Lyceum Theatre, which had fallen into a languishing state, was leased by Messrs. W. H. Stephens and H. T. Craven, who brought together a splendid company, and a brilliant dramatic season followed. The dingy interior was redecorated, the stage appointments and scenery renovated, the auditorium improved, and, under the name of "Our Lyceum Theatre," was opened July 14, 1856, with "The Serious Family."

The cast for the play was as follows:-

The remaining characters were filled by Mr. Stewart (afterwards one of the lessees of the Theatre Royal, Melbourne), Mr. Milne, Mr. Russell, and Mrs. Crosby. Probably a finer performance of this amusing and clever play was never given. Stephens was a comedian of the first rank in many parts, and had a recognised position in England, ere he emigrated to Australia. Mr. and Mrs. Stephens and Mr. and Mrs. Craven eventually returned to London, where they were welcomed by their old audiences. The Lyceum was crowded nightly to witness excellent plays and Brooke's fine impersonations.

Mr. Kemble-Mason, related to the great Kemble family, made his first appearance on September 15 in tragedy. The cold classic school of acting did not succeed after Brooke's warm and impassioned conceptions; and in a few weeks Mr. Mason's engagement terminated. This gentleman afterwards delivered a series of lectures at the School of Arts on Dramatists and Poets, which were much appreciated. If the Lyceum was slightly chilly during the previous month, it was now about to be restored to even something more than the original warmth of the season.

On October 6 the elever sisters Adelaide and Joey Gougenheim rattled off their two characters, "Nell Gwynne" and "Mrs. Stuart," in "Court and Stage," to a delighted audience, and soon took the eity by storm in other parts. Besides being sprightly actresses of versatility they were both endowed with eonsiderable personal attractions. The inquiry, "Have you seen the Gougenheims?" was quite as wide-spread in Sydney as was "Have you seen the Shah?" in London when his Persian Majesty visited England.

It was in this year that Hoskins, who arrived with Black's English Opera Company, appeared at the Victoria. In the bills it was announced that the "great London comedian, Mr. Hoskins, would sustain the character of Richelieu" on July 14. From that date up to his death a few years ago in Melbourne, he was continually before the public of the colonies, either as actor, manager, or lessee of theatres. Genteel comedy was also his aim, but he was a dear lover of Shakspeare; and when opportunity offered, he, as manager, placed one or other of the great bard's plays on the stage. In the matter of pronunciation he considered himself a great authority, and where he could exercise that authority he insisted on his own precedent. Hoskins had some difficulty in this respect with the "supers," if a line happened to fall to the lot of one of them. The man who had to speak the line was duly cautioned by Hoskins, who impressed upon him the important part he took in the entire scene. But "the best laid schemes" not only "gang agley," but are often ruthlessly knocked over, as the following anecdote will show: -Hoskins was to perform Macbeth. Lennox was deputed to a young aspirant for dramatic fame, whose sense of the proprieties as regards grammar and pronunciation was rather loose. Hoskins caused Lennox to repeat several of the passages of the characters during rehearsal. The second act of the play was on in the evening, when our young friend, in corroboration of the stormy nature of the night on which Duncan was murdered, thus spoke the language of Shakspeare:—

"The night's bin unrooly; where we laid Our chimbleys was blowed down."

Hoskins was paralysed for the moment; he managed to get through the rest of the act; and judging from the woe-begone appearance of Lennox afterwards he must have had a particularly bad quarter of an hour while the curtain was down. The next day Lennox received his congé. Hoskins proceeded to New Zealand, where he was very popular in all the provinces, and on the occasion of his marriage with Miss Florence Colville, an actress whose stage education he had undertaken, the wedding was attended by the Governor, a number of high officials, and noted private persons. Mr. and Mrs. Hoskins frequently appeared in Sydney afterwards. Miss Julia Harland, of the English Opera Company, was his first wife.

Marie Duret was another theatrical visitor from America in 1856; her répertoire included some male characters, of which Jack Sheppard was the principal. Extreme melodrama suited her histrionic powers best. This lady remained for some years in the eolonies, and performed with varying financial success.

The year closed with the appearance of one who was described in the bills as being "by universal consent the greatest actor of the day." In one respect he certainly was—in size. Mr. M'Kean Buehanan stood about 6 feet 4 inches, and otherwise was of giant proportions. He chose "Hamlet" for his opening play at the Victoria on October 6. It was very ponderous, as indeed were nearly all his impersonations. He confined himself

almost exclusively to tragedy; in some of his characters there were indications of dramatic genius, and in all a eareful study of the part was manifest. Mr. Buchanan remained in the colonies about five years, and brought out

his daughter, Miss Virginia Buchanan, in "Virginius."

On January 23, 1857, Brooke, with Mr. and Mrs. Heir, opened a season at the Victoria Theatre, Mr. J. Crosby (who, by the way, was previously editor of a paper in the interests of the working classes) being manager. It was during this season that "Cymbeline" and "Henry V." were first produced—the former ou February 11th and the latter on the 15th. As a means of briuging "grist to the mill," Crosby introduced the "Gitt. Enterprise" scheme into Sydney. The prizes in the aggregate amounted to £1,000, divided as follows:—First prize, £500; second, £100; third, £100; fourth, £50; fifth, £30; and forty prizes at £3 each.

fourth, £50; fifth, £30; and forty prizes at £3 each.

When Brooke's engagement terminated, Mr. M'Kean Buchanan, with Mr. Henry Edwards to support him, took the boards for three nights.

Edwards was an actor of considerable ability even in high-class plays, and

was long afterwards popular in the colonies.

After a short recess the Victoria opened a new season on May 16, 1857, with Miss Goddard, who hailed from London. Besides the female characters usually comprised in the rôle of a tragédienne who aspires to the summit of the profession, this lady also sustained the parts of Hamlet and Romeo. Miss Goddard was tall and masculine in appearance, with a voice well suited to the character of Meg Merriles, a part she performed, but was wanting in feminiue tone for other impersonations. Female Hamlets are always failures, and Miss Goddard, even with physical advantages, was unable to break the rule. In Romeo she was "uice," and that is about all that can be said in its favour. It was as Lady Macbeth and Meg Merriles that her power came out conspicuously. Mr. Joseph Raynor was the leading actor during this engagement. The management of the theatre had passed into the hands of Mr. James Simmonds and Mr. Sam. Howard.

With the exception of the appearance of Mr. Byers, who assumed the management of the Prince of Wales on November 21, and was the leading man of the company, there is nothing to note, until the arrival of Mrs. Charles Poole from Melbourne. Mrs. Poole and Brooke opened at the Prince of Wales on July 19, 1858, and concluded a successful season on December 22. The actress, new to Sydney, was warmly received, and became popular. This lady had a fine stage presence—tall and graceful, with expressive features; all the characters in which she appeared, and they were taken from nearly every class, were excellently sustained. Mr. Charles Poole was stage manager during this season, and remained so for some time after. He was a fair comic actor, but a pulmonary complaint prevented him from acting. However, he appeared one evening for a benefit performance. Poole had a "tiff" with Simmonds over the success or otherwise of the two theatres—the Prince of Wales and the Victoria. They both rushed into print; but as the question at issue could only be decided by the public that is, the takings at the doors—the correspondence ceased, and apparently the hatchet was buried. Madame Strebinger, a danseuse, who was accompanied by her husband, a violinist, made her début at the Victoria Theatre in January, 1859.

One of the best contributions to the stage from America reached Sydney in March: Mary Provost. She introduced herself to the public at the Victoria Theatre on March 14, 1859, in "Camille," playing the title rôle. Her agent, Mr. Colville, took the management of the theatre. Miss Provost was young, very handsome, highly sensitive, endowed with genius for the

stage, earnest in the study necessary for her profession, and devoid of that extreme "staginess" of manner that often mars the action of the performer. The range of Mary Provost's characters was very wide, and for nearly two years she held the first position as actress on the stage in Sydney, performing at the Victoria and Prince of Wales alternately, Mr. Colville having secured the lesseeship of both theatres.

It was during the Provost season that Mr. Henry Neil Warner made his first appearance at the Victoria, in Sydney, on October 3, 1859; and Lambert gave his fine impersonation of Sir Harcourt Courtly, in "London

Assurance."

Mr. Alexander Fitzgerald, a "tragedian and versatile actor," entered on his Australian career on March 7, 1860. With a good company there was a fine run of drama for some months, the novelty being the production of a translation of Giuocometti's play of "Queen Elizabeth," Miss Provost

enacting the Queen, which took place on July 30, 1860.

Going back to 1859, Mr. Colville entered into engagements with Messrs. Hudson and John Drew, Irish comedians, the sisters Nelson (3), and Emma Stanley, the well-known delineator of character. Of the two comedians, both of whom appeared at the Victoria. Drew was unquestionably the best; he was irresistibly funny, sang the Irish comic songs particularly well, and thoroughly understood the characteristics of the Hibernian peasant. The Nelsons became great favourites at the Prince of Wales, their success being attributable to their prettiness and their excellent burlesque acting of the new school.

In August, 1859, Mr. and Mrs. Clarence Holt fulfilled an engagement at the Victoria. Both had a London reputation, and both deserved it. They had a successful tour in Australia, and returned to London. In 1879 Mr. Holt produced "New Babylon" at the Holborn Theatre, London, which drew immensely, the Prince of Wales being a frequent spectator of this sensational play. Opera and drama filled up the year 1860 till September,

without any material addition to the theatrical circle.

On the 10th of that month a young and very talented actress from America, Miss Avonia Jones, sought the favours of the public, and made her first essay at the Prince of Wales in Medea, where she continued performing until the destruction of that theatre by fire on October 3, when she was transferred to the Victoria, and appeared in conjunction with Mr. M'Kean Buchanan. Miss Jones gave promise of becoming a fine tragédienne and attracted the notice of Brooke, whom she afterwards married. When Brooke left on his last fatal voyage for Australia, his wife remained in England, and on learning of his loss in the "London" she proceeded to New York, and

died there, it is supposed from grief, about a year after.

The next novelty that came along was a live baronet and his lady. "The nobility, gentry, and (other) public of New South Wales," were informed that on April 1, 1861, Sir William and Lady Don would make their first appearance in Sydney, and before a packed house the lady performed in "The Daughter of the Regiment," and afterwards as Margery, with Sir William as Cousin Joe, in "The Rough Diamond." Sir William married Lady Don (Miss Emily Saunders) from the stage, and, it is said, having a turn that way himself, he determined both from choice and necessity to adopt the theatrical profession. His enormous height, close on six feet and a half, would in another actor have been a great disadvantage, but in the line he decided on it had the contrary effect. Light comedy, farce, and burlesque were his fields. In the burlesque of "Leicester" he took the part of Queen Elizabeth, dressed in the historic costume of "Good Queen Bess,"

and Lady Don that of Leicester. The latter was tall above the average, yet appeared a fairy beside her husband. Lady Don was admirable in operetta and comedy. They had a very successful tonr through Anstralia; but while on a visit to Hobart Town Sir William died, and Lady Don went to England, but returned to Sydney in 1865. She reappeared on January 30, 1865, in burlesque principally, and finally quitted Sydney about a year later. Returning to England she took the theatre at Nottingham, and married a Mr. Wilton. Lady Don is now dead.

The Marsh troupe of Juveniles, from California, followed the Dons at the Victoria. They were very clever, and acted with much spirit in drama of the American kind, pantomime, and burlesque. They were nearly all girls, some not over six years of age, and one "dot" of five. This little troupe appeared first on June 24, 1861, at the Victoria, and continued performing for some time in the colonies. Mr. Marsh had selected his juveniles not altogether for their talents; they were all extremely pretty, and each had her particular admirers of both sexes among the audiences. He had given a guarantee to the parents or guardians of the children for their safe return, natural contingencies excepted; and his extreme care of, and fatherly solicitude for the petites filles made him beloved by them. It must be admitted that his responsibility was great, and he fulfilled his contract. One, Miss Arnott, the oldest of the troupe, afterwards married

Bartine, the acrobat, in Sydney.

Colville's lesseeship came to an end, and Messrs. Raynor and William Dind became the new lessees. Mr. Dind, up to the time of his retirement from the theatrical business, was the best known and most popular of all who had to deal with the actors and the public. For forty years he was in some way connected with the theatrical world as treasurer, manager, lessee, and representative of proprietors. He commenced with Mr. Joseph Wyatt at the Victoria Theatre in 1840, was the latter's right hand man during the whole term of the lease, even after Knight became a partner of Wyatt's; and when the first Prince of Wales was opened, which, as before stated, was built by Wyatt, Mr. Dind continued the general management there until the theatre was burned down. He then returned to the Victoria, and became lessee. A new theatre was built on the site of the one destroyed, and after a time Mr. Dind became lessee of that, at the same time baving the lease of the Victoria. He gave up possession of the latter, and it fell into the hands of Mr. John Bennett, and shortly after the Prince of Wales was destroyed a second time, leaving Bennett almost without a competitor. To Mr. Dind it was a severe loss, not only actual but prospective, as engagements with celebrities from America had of course to be annulled. Although Mr. Dind has for some years relinquished active service he is still a well-known figure in the community. He is the possessor of the largest collection of portraits of theatrical celebrities in the colonies.

A new season opened at the Lyceum on October 11, 1862, with Joey Gongenheim as the star, the novelty being the production of "Masks and

Faces." Mr. and Mrs. Frederick Younge were of the company.

Younge was unquestionably among the cleverest of burlesque actors, and the best "Dogberry" of the Anstralian stage: in character sketches he was highly amusing, being a good mimic. His make-np and action as a Chinaman were remarkable; and when he presented "John" on the stage none laughed at him more heartily than the "Chinkies" who frequently formed a goodly portion of the audience. Mr. Younge visited England some years later, and there organised a provincial travelling company, and his speculation turned out successfully; but while journeying by rail with his company the train met with an accident and he was killed.

During this season also Mr. and Mrs. E. Holloway appeared, the former announced as the "best sailor since T. P. Cooke." Mrs. Holloway was then a novice, but afterwards improved so much as to sustain leading parts in melo and other drama. Both were serviceable performers for many years.

Another period was now opening, when the stages of both theatres were to be occupied by actors of great ability, each in his or her own range. On February 3,1862, Mr. Joseph Jefferson made his first appearance in Sydney in "Rip Van Winkle," and delighted a large audience by his inimitable impersonation of the Dutch patriarch. It is almost needless to state that he took the audience completely. As Newman Noggs, as Asa Trenchard in "Our American Cousin" (F. Younge playing Dundreary), Caleb Plummer in the "Cricket on the Hearth," Dr. Pangloss in the "Heir-at-Law," Salem Scudder in the "Octoroon," Dr. Ollapod in "The Poor Gentleman," and in other characters he was eminently successful. Since then he has obtained a world-wide reputation. It was some time before Jefferson could make up his mind to visit London. He was then a bit of a hypochondriac as regards his health. The idea, for it seemed to his friends but an idea, had taken possession of him that his health was altogether unequal to the English climate; he was about as healthy looking a man as one could meet with; not robust certainly, but barring his profession, would probably here receive a first-class policy from an insurance office. A little anecdote will illustrate the above:—

Farguharson, the vocalist, and some equally choice spirits had arranged a "sheep-bake" at Manly Beach. The "bake" commenced on Friday night, and the sheep was to be served with "chowder" on Saturday at 1 o'clock. Jefferson and Henry Squires, of the opera company, were invited, and went to Manly by the 11 o'clock boat on Saturday. The night previous rain had fallen, and Jefferson prophesied a failure, wished he had not come, feared the weather, and felt uncomfortable altogether. The sheep was duly placed on the table in a tent, carved in the usual whole-sheep style, and when all were served Jefferson was not there! Squires went in search of him, others did the same later on, but he could not be found; considerable anxiety was felt by all the party, and especially by Squires, who determined to remain behind. Jefferson was discovered about 7 o'clock in a hotel on the ocean side, comfortably reposing in bed, where he had been since midday. To his friend he pleaded indisposition from the weather; by some it was thought he adopted this plan of escaping the revels of the "sheep-bake," which it may be taken for granted were somewhat "fast and furious."

When Jefferson did "screw his courage to the sticking-place," and braved the London fogs, his success there was much greater than in Australia. Besides being a clever actor, Jefferson is an artist in water-colours, and when in Australia made some exquisite drawings of scenery in the colonies, particularly portions of "our beautiful harbour". He was full of racy anecdotes, which he told with great humour.

The Victoria was leased by R. Tolano in April, 1862. Mr. George Fawcett, from Melbourne, made his first appearance in Sydney on the 10th of April. He was excellent in nearly all phases of comic character, particularly Kald-fashioned burlesque. Miss Julia Matthews was engaged, and with G. H. waogers things ran merrily at the Victoria. Fawcett's "swell" character's Micawber, in a dramatised version of David Copperfield, and it is probable

that the man who was always waiting "for something to turn up" never had a finer stage representative. The burlesques of Medea and Cinderella, in which the two appeared, were most amusing. Miss Julia Matthews commenced her theatrical career in Sydney as an infant prodigy; as she grew up her voice developed, and she then studied vocal music, and so well did this young lady progress in her profession that she left the colonics, and made a great hit in London in Offenbach's opera "The Grand Duchess."

One of the company at the Victoria during Fawcett's engagement was Mrs. Charles Jones. Her name was very familiar to all playgoers for twenty years; as a stock actress she usually took leading parts, even with stars; her Mrs. Mopus in "Married for Money," the late Charles Matthews sustaining the part of Mr. Mopus, was one of her most telling characters. No actress could have been more respected and indeed liked both by the public and her brother and sister artistes, which is high commendation indeed.

Barry Sullivan, who had previously performed in Melbourne, visited Sydney and opened in "Richelieu" at the Victoria on September 29, 1862. The first night was not calculated to give the actor a very favourable impression of the city as a field for stars. The audience was comparatively poor for such an occasion; this was no doubt partially due to a most successful opera season just closed, and Lyster, having a night to spare ere his company departed for Melbourne, gave a concert in the Masonic Hall at which all his principals sang. Sullivan, however, played the wily Cardinal to the satisfaction of the house, and received the encomiums of the Press next morning. He soon established himself as one of the finest tragedians who had visited the colonies, and when his engagement ended, a re-engagement was effected for the limit of his possible stay in Sydney, November 16. Of Mr. Sullivan's abilities there can be no question; he was a close and highly intelligent student of Shakspeare, in the performance of whose characters he made some original points, particularly in "Hamlet." Like most gifted actors he had a "darling part," and that was Don César de Bazan. He revelled in the character, and flung himself, as it were, into all the perplexities and scrapes of the spendthrift, reckless, rollicking, and brave Spanish cavaliero. For many years Sullivan not only appeared before the Melbourne public, but also represented the owner of the Theatre Royal in that city (Mr. Kyte), director and manager. He could be very caustic, and often said severe things, sometimes with a spice of raillery. Haymarket Theatre, in Bourke-street, Melbourne, had been closed and was about to be opened, the lessees being a mining speculator and a well-known actor. A friend, meeting Sullivan at the door of the Royal, remarked—"I see you are going to have opposition over the way?" "Yes," he replied, "and formidable opposition too, for one lessee has £100, and the other the gout." Sullivan returned to England, again occupied the boards principally of provincial theatres, and was a great favourite till the time of his death, a few years ago.

Mr. and Mrs. Charles Dillon were the next notabilities who came before a Sydney audience. They were engaged for the Victoria, together with an excellent company to support them. On April 6, 1863, they made their début in "Louis XI," its first performance in Sydney. Dillon was a good solid actor, and a hardworking one too, as may be judged from the fact that on the night of his benefit he sustained the parts of Shylock, and William, in "Black-eyed Susan." The character most associated with his name is Belphegor, in "The Mountebank," in which play the miseries of poverty are blended with the forced hilarity of the clown, and call for strong individual

contrasts in representation. Dillon remained in the colonies for several years, and experienced many of the ups and downs of professional life. One is

worth relating:—

He, James Bartlett, and Mrs. Dillon, were announced to give various readings at the School of Arts in a country town. The performance was to commence at 8 o'clock; but when the time came the hall was empty. Mrs. Dillon, who played well on the piano, commenced the programme with a selection of music, still no one entered, though a few stragglers were about the door and perched on the fence around the building. At half-past 8 the hall still lacked auditors, and it was then determined not to proceed. "Well," said Dillon, "I have, in my early days in the profession, played to four people, but this beats all. Come along, Bartlett, let's go and knock down the takings at the hotel."

This short notice of Dillon would be still more incomplete without introducing the reader to "Jack" Bryan, his agent. Bryan could play Falstaff without "stuffing;" and was the very figure and substance of genuine good humour. Slightly asthmatical, he discarded all wrapping about the neck or chest; his ample shirt-collar was always thrown back à la Byron, and, with his loose attire and slouched felt hat, he was the picture of jollity. No two men seemed more closely allied than Bryan and Dillon; they were both well known off the stage; and, if Jack came into view, it was certain Dillon was not far off, and vice versâ. The Dillons held the stage of the Victoria for some months.

At the Prince of Wales the only item of importance in this year (1863), up to June, was a complimentary benefit given to Coppin, when he appeared as Paul Pry, and the Lancashire Bellringers gave their "Campanolian" entertainment. A dramatic season commenced at this theatre on September 12, with Jefferson as the star, and, among the excellent company, Rogers and Frederick Younge.

Mr. James Bartlett made his first appearance in Sydney in "Old Heads and Young Hearts." He became one of the most popular actors of his time in Australia. On September 26 Tom Taylor's clever play "The Ticket of Leave Man" was produced under Lyster's direction, with a east such as, probably, could not now be got together anywhere.

All the minor parts were well filled, and, as a consequence, the play had a fine run. It has often been produced since, but without any approach to its original excellence. Bartlett's Dalton immediately raised him in public favour. This part was, however, not his regular line. Characters which Charles Matthews had made celebrated suited him best, such as "The Contested Election," "Cool as a Cucumber," "Used-up," &e.; he had an instinctive idea of the scope of each part he undertook; and, if not always a success, it was never a failure. In genteel comedy—especially of the old school—he was very good, and his dressing was correct. As a courtier his manner was easy and natural; he was letter-perfect, and his enunciation particularly clear. Off the stage Bartlett had a large circle of friends, who remained such until his comparatively early death.

A season of successful opera closed on the night of December 1, 1863, and on the following night Mr. and Mrs. Charles Kean made their first appearance in Sydney in the "Wife's Secret." The Kean company arrived on the previous morning, and on the same evening Mr. and Mrs. Charles Kean, with Miss Chapman (a niece of Mrs. Kean's) occupied the stagebox in the Prince of Wales Theatre, to whom the writer was introduced by Mr. Lyster. The opera of "Lurline" was being performed, and Miss Chapman was entirely engrossed with it. In the course of conversation it transpired that, though this young lady had been attached to the stage for some years, and was frequently in London for months together, she had never before seen an opera. Another incident occurred that, in an eminent degree, showed the particularity and, also, the nervousness of Kean, as well as his irritability. His quick ear caught the sound of creaking boots worn by the attendants behind the scenes, when he exclaimed: "Oh, Mr. B——, you cannot think how it offends me to the soul to hear those creaking boots; this must be remedied. I won't act in such a distracting noise. They must wear list slippers." Two dozen of the slippers were ordered. On Monday an address was presented to Mr. Kean by Mr. Hoskins, on behalf of the company and other members of the profession; and, after the ceremony concluded, Hoskins, dilating on the resources of the theatre, and directing attention to various points in its construction, casually observed that the building was erected on the ruins of one that had been destroyed by fire. "The soener," said Kean, "this one is burned down the better," this bitter remark being probably induced by the height of the dress circle so much above the actor's horizontal line of vision, while the pit was much below it. On one occasion, when performing Cardinal Wolsey, Kean came to the passage:

> This candle burns not clear: 'tis I must snuff it; Then out it goes.

On its conclusion a stentorian "Hear, hear," came from the upper circle. The actor was upset for the moment, and then, advancing to the footlights, exclaimed, "Will you turn that ruffian out? he has so distracted me that I must commence the passage again." Kean retired for a minute, then returned and began afresh the soliloquy. The offender (?) was the late David Buchanan, M.L.A., well known as an admirer and occasional critic of the drama.

Charles Kean had not the fire of his father, and scarcely ever ventured on those erratic and intrepid flights which amazed audiences and disconcerted critics. All his impersonations were the result of intense study, and having once conceived how a character should be represented it became a "fixture." Of natural genius he had little, but his perseverance in overcoming defects of voice and physique was remarkable. In parts where artistic skill was imperative, such as Louis XI. and Cardinal Wolsey, he was supreme. In all his characters there was an attention to the minutest detail and a finish unequalled by any other actor. His impatience of adverse criticism may be instanced by the following: The critic of one of the Sydney journals took exception to Kean's reading of the line in Wolsey, "When I fall, I fall like Lucifer, never to hope again." When reading this portion of the criticism, he suddenly burst out, "What! have I come from England to Australia to be told that one of my greatest points in London is a failure here! Ellen (Mrs. Kean), this is too bad." What would have been his feelings had he overheard the openly expressed opinion of the late Mr. Geoffrey Eagar, a gentleman of high literary attainments and an enthusiastic Shakspearian, may be imagined, when Mr. Eagar, in answer to a query of what he thought of Kean, replied, "Well, he is a good posture master."

No actor has been so criticised, favourably and otherwise, as Kean; he may, however, have rested his reputation on his wonderful performance of Louis XI., no exponent of the part approached him, and those who witnessed

it will certainly never "see his like again."

It may be interesting to state here that Henry Irving essayed the character in 1879, and on the first night of his performance the venerable Mrs. Kean went to the theatre, and on the following morning wrote Irving a very complimentary letter on his rendition of the character. The writer also saw him on the same occasion, and, though readily admitting the excellence of Mr. Irving's acting, and his evident study of a character which taxes all the powers of the most capable actor, nevertheless it was wanting in that subtlety which was so wonderful a feature in Kean's conception.

The Keans were accompanied by Mr. James Cathcart (brother of Mrs. George Darrell), who was Kean's "right-hand man." Mr. Cathcart is still on the stage, and may be regarded as its veteran; his Brutus in Mr. Rignold's production of "Julius Cæsar" evidenced the sterling artiste,

and the possession of almost unimpaired acting powers.

Of Mrs. Kean little may here be said. All through her long and successful career, from the time when Hazlitt lamented the temporary absence, through illness, "of the young, clever, charming, Ellen Tree," up to her retirement, Mrs. Kean is a prominent figure in the history of the British stage. To refer to her many characters is unnecessary; but two were so striking that they may here be recorded—one, the Fool in "King Lear," the other Mrs. Oakley in the "Jealous Wife." The latter was truly a wonderful example of "defying the march of time," and a marvellous piece of high comedy representation into the bargain. The Kean company left for Melbourne, but returned to Sydney, and performed at the Prince of Wales Theatre from June 27 to July 4. Mr. and Mrs. Kean after giving two readings at the Masonic Hall, York-street, on July 5 and 6, and a third on July 9, 1864, left the colonies for San Francisco in the barque "Fanny Smail," together with Mr. Coppin, Mr. Cathcart, Mr. Everest, and Miss Chapman.

In 1863 a tragedy, written by the late Mr. Edward Reeve for Mr. Nesbitt, was first produced at the Victoria, "The Lord of Milan." From Mr. Reeve's well-known classical attainments, a historical tragedy written by him would be certain to interest readers, but it had to be so cut down for

representation that as an acting play it was a failure.

The Temperance Hall, Pitt-street, was fitted up as a theatre by Mr. Frederick Younge, and opened on 27th February, 1863, for the performance of comedy only. The company comprised Messrs. P. C. Cunningham, J. J. Welsh, Lukin, and Manley; Mrs. Poole, Mrs. Crosby, Mrs. Evereste, and Miss Novello. The venture was only partially successful. Miss Annie Lockhart, an actress of considerable talent, first appeared at the Victoria on 29th February, 1864, in "As You Like It," sustaining the part of Rosalind, and on 2nd May, in the same year, Miss Cleveland, in conjunction with Mr. Charles Vincent, also appeared at the above theatre. Both those ladies proved a great addition to the colonial stage. Of the two Miss Cleveland was in some respects the finer actress, but both had their special admirers. Miss Lockhart's sudden death left her rival queen of the drama in Australia for the time, though Mrs. Robert Heir still held the position of favourite. Mr. Vincent, who supported Miss Cleveland in leading parts, was also a valuable acquisition to the dramatic corps in Sydney.

Dillon became manager of the Prince of Wales Theatre in this year, and on 13th June a "Coppin season" commenced. On 15th August Mr. Harry Jackson, a good comedian, was introduced to the public by the

lessee of the Victoria, James Simmonds. Jefferson and Joey Gougenheim, with a good company, took possession of the Prince of Wales on 15th September, and concluded their performances on 13th October, and Jefferson

immediately after left for London, viâ Melbourne.

Jackson took the managership of this theatre, and on 3rd November Mr. J. H. Allen, an Americau tragedian, opened his engagement in the play of "Metamora;" he was about on a level with the best of the second rate actors, of whom there was a continual visitation at almost regular intervals. William O'Neil, one of the best of the many Irish comedians, first appeared at the Prince of Wales on 3rd December, 1864; professionally his career in the colonies, which lasted over some years, was a success. Barry, also an American tragedian, appeared at the Prince of Wales in 1864, and subsequently became manager. Miss Edith Mitchell, one of the heavy school of actresses, was engaged for the Victoria. These new additions to the existing companies, with seasons of opera, carried the three theatres through 1865. Lady Don performed in burlesque and operetta, commencing in December at the Prince of Wales.

The first novelty for 1866 was the appearance of the Nathan family of juveniles at the Victoria in May. They numbered five, and their rôle was principally little burlesque and light pieces. Edith Palmerston, a character sketcher, followed at the Prince of Wales Theatre in June, and on 6th July Mr. John Collins, said to be the best delineator of Irish characters since the days of the celebrated Power, commenced an engagement at the Prince of Wales Theatre. Mr. Collins was retained for a colonial tour by Coppin. He had not the drollery of Drew, Hudson, or O'Neill. Collins was naturally au Irish gentleman, and in that line of characters he was seen at his best. A more genial man off the boards could not be found. Collins played up to

August, when the theatre was for a time turned into a skating rink.

On 11th July Mr. Frank Towers (still the tragedian element) appeared at the Victoria; and at the same place Mr. T. D. Mackenzie, "a local man," on 29th October, endeavoured to "revive" Shakspeare. The attempt, his-

trionically and otherwise, was not a success.

"Arrah-na-Pogue" was produced at the Victoria in 1866, the chief characters being performed by O'Neill, Mr. and Mrs. Heir, and Mrs. Harriett

Gordon.

In 1866 Coppin took the theatre, and opened on 3rd June with a star in Madame Céleste, the piece chosen being "The Woman in Red." The professional attributes of this remarkable woman are fresh in the history of the world's stage of the present century. In extreme melodrama she was very powerful, but it was in the elegant comedietta of the French school that she most charmed an audience. In the pourtrayal of French Court idols of the Pompadour era her acting, and (as directress) disposition of the scenes were exquisite. Céleste concluded at the Prince of Wales on 2nd July, and immediately after appeared at the Victoria.

Under the lesseeship of Mr. D. Crabb, and the management of Mr. John Leveson, Eloise Juno, from America, appeared on August 10, in drama, and also with Mr. and Mrs. J. L. Hall and Miss Creed Royal in

burlesque.

In September Mr. Edgar Ray reassumed the directorship of the theatre, and introduced Miss Alice Wisemau, still of the drama, on September 23

At length a renowned star was coming from the south, and on September 14, 1867, James Anderson made his first appearance at the Victoria in "Coriolanus." Anderson had played a season in Melbourne, part of which was contemporaneous with Montgomery. There was of eourse much division of opinion on the relative merits of the two tragedians. Their styles were opposite, but both were good. Anderson was subjected to raneorous eriticism in one of the Melbourne journals; though cleverly written they sometimes descended to vulgarity, of which the following is a specimeu:— "If you wish for an epicurean feast you will get it at the Theatre Royal (where Moutgomery was playing), but if you want a gorge of beef aud mutton go higher up the street." From his first appearauee in Sydney Anderson was highly appreciated, and in those characters best suited to him he stood among the Titans of the stage. He had made a reputation in England as Claude Melnotte and Petruchio, and with Coriolanus they were probably his best impersonatious. Among those associated with Anderson on his appearance at the Prince of Wales were Mr. J. R. Greville, who was aeting-manager, and Mrs. Greville. This was in November, 1867. As a general actor, particularly in comedy, Mr. Greville stands high; he was connected in the lesseeship of the Theatre Royal, Melbourne, with Coppin and Hennings, is well known in all the capitals of Australasia, and at the present time is one of the oldest professionals on the stage. His popularity is still as firm as ever.

Walter Moutgomery first appeared in Sydney, at the Prince of Wales, February 3, 1868. He had created much interest in Melbourne by his performance of "Hamlet," following, and in some respects departing from the reading of this character by Fechter. As a cousequeuee of his presentation of the Prince of Denmark, a vigorous—and to Montgomery a valuable -correspondence took place in the Melbourne Press on the question "Was Hamlet mad?" The controversy spread over some months, and the eoutestants were amougst the best littlerateurs of Melbourne at that period, including Mr. Horne, the author of the poem "Orion," Mr. Marcus Clarke, Dr. Neild, and Mr. James Smith. The contributors to this discussion, through the press, numbered probably over one hundred, and in the end the question of Hamlet's sanity or otherwise remained undeeided. Montgomery was not only an actor of genius, but he was also a very accomplished reader, and in the latter capacity his recitation of "The Bells," by Edgar Allan Poe, was incomparable for intonation. He combined in an eminent degree the qualities of a good actor and a good outside man. He did not depend on the erratic or apathetic taste of the public; he mixed with that portion of the eommunity that had no compunctions of conscience in visiting the theatre, and by his bonhomie made certain generally of full houses.

No better evidence of his business tact could be given than a short conversation he had with that cuterprising eaterer for public amusement, Mr. Johu Smith, who introduced the Japanese troupe of acrobats to Syduey. "Jack," said Moutgomery, "when you've fluished with the Japs, be my agent." "Walter," replied Smith, "there's not a man in the world can lick you at outside business." Of course Montgomery ran through the gamut of popular plays. It must be recorded that to him is due the credit of giving to the Australian public and in Sydney the first creditable representation of "Antony and Cleopatra." He took the entire management of the production of this great tragedy upon himself. Miss Cleveland was to have been the Cleopatra; for some reason the character fell to Miss Cooper, a very good actress, but unequal to the part. The play was a success, mainly from its

general completeuess.

In connection with the production of this play an instance of Montgomery's good nature and generosity may be recorded. The last rehearsal took place on the day it was to be performed for the first time.

From 11 o'clock until 3 in the afternoon all were hard at work—the scene shifters, the supernumeraries, the actors of the small parts, and the principals. When the rehearsal finished Montgomery thus addressed the entire company

engaged in the play:—

Ladies and gentlemen, but particularly those ladies and gentlemen who have nothing to say in the play, to you I address myself. This is a spectacular play, and, whatever we principals may do, will fail unless you silent Romans and Egyptians act well your part; upon you depends to-night's success or failure. I now invite you all to luncheon at the Metropolitan on the other side of the street." Taking a couple of the young ladies, who formed part of the spectacular element, on each arm, he led the way, and a most enjoyable repast followed.

During Montgomery's professional engagement in Sydney, the Duke of Edinburgh visited Australia. While in this city the Duke and the actor became personal friends, and as His Royal Highness, like his brother the Prince of Wales, was fond of the theatre, at some time during the performance the Duke generally put in an appearance, not in a formal way, nor exactly incog. As an instance of the good fellowship that existed between Montgomery and the Duke, His Royal Highness once supped with Walter at his lodgings one night after the close of a performance at the Prince of Wales Theatre; and so much did the worthy landlady of the house think of the honour, that she preserved the wine-glass used by Prince Alfred, decorated it with blue ribbon, and had it placed on the mantel of her drawing-room under a glass shade. If this lady, Mrs. Henfrey, is alive, she probably has this souvenir of the occasion still in her possession.

Under the patronage of the Duke of Edinburgh, Montgomery began his "Royal Recitals" at the School of Arts. They were a great success. He also gave readings on board the "Galatea" and at Government House, while the Duke was in Sydney. He had many fine qualities; he was extremely good-natured and charitable, a liberal manager and kind instructor, a most sociable and confiding companion, so confiding, indeed, that it was believed he was a considerable sufferer pecuniarily from the wiles of some of his associates. After a comparatively long professional tour in the colonies, he left for San Francisco, whence he returned to London, appeared at the Gaiety Theatre, and, from a cause that to this day is a

mystery, terminated his existence by shooting himself.

Miss Eleanor Carey, from the position of chorus singer and a not prominent member of the corps de ballet in Sydney, became a leading actress both in drama and burlesque. She attained great popularity in Melbourne as well as in Sydney, and made a tour through the United States, where she performed with tolerable success. Her aptitude for music was recognised by Montgomery, who advised her to study that art.

Stuart O'Brien, a good all-round actor, was manager of the Victoria in April, 1868, when Miss Rosa Cooper first appeared, and also Miss Phæbe Neveda (American, of course). They played with James Stark (this being his third visit to Australia), Mr. and Mrs. Gourlay, in the general line, joining the company. The funny favourite and versatile Billy Andrews, who, like Greville, was "everybody's own," made his bow at the Prince of Wales, and then appeared at the Victoria with George Simms. Mr. G. R. Ireland, an excellent general actor, who was a prominent favourite in Melbourne, eame to Sydney, and appeared in Robertson's play of "Caste" at the Prince of Wales. Miss Cooper was a business woman as well as an actress. She

became directress of the Vietoria in January, 1869; on March 15, Montgomery was engaged, with Miss Cleveland and Mr. George Darrell. The Carandinis were performing in opera at the Prince of Wales at the same time, and had secured the patronage of H.R.H. Prince Alfred; Montgomery also solicited and obtained the same distinguished patron for the season at the Victoria, and in order to top the rival house in this matter, he announced the performance as under "Right Royal Patronage."

Mr. Darrell rose rapidly in the profession; his marriage with so popular an actress as Mrs. Robert Heir in 1871 (Heir died in Melbourne) was for both a fortunate and happy alliance. Mr. Darrell is not only a very capable actor, but also the author of some well-constructed, though very sensational

dramas, the plots in most instances being laid in Australia.

The Lyccum changed its name to the "Theatre Royal Adelphi," and Simms became manager. Mrs. Simms (Miss Laporte) was a good vocalist. In October, Mr. and Mrs. West (general line) appeared at this theatre, and then Miss Cooper and Lionel Harding, who had made his first appearance at the Victoria in March.

The year finished with the production of "Formosa" at the Victoria on November 15, in which Miss Colville sustained the name part; and on this occasion Mr. J. H. Rainford came more to the front. He was long connected with colonial theatricals, and well conversant with stage business; as an actor he was reliable in all the parts be undertook, and in other matters useful to both lessee and manager. He has been for some years a well known Boniface, a very popular director of amateur and private theatricals,

and in 1890 was elected an alderman of the city of Sydney.

The year 1870 was a noteworthy one as regards the drama. January 29, Herr Bandmann, at the Prince of Wales Theatre, put before the public his conception of that peculiar character Narcisse. He was supported in many of his impersonations by Mrs. Bandmann (better known in England as Nelly Palmer), one of the charming actresses of her day. Although a German, Bandmann declaimed English well, and was undoubtedly an original in many points; in "Hamlet" he introduced some remarkable scenic effects, particularly in the closet scene. In this character he had neither the eonventionalism of the old nor the lightness of the new students of the most mysterious of Shakspeare's idealities. He may be said to have Germanised the English drama, and if his renderings did not create the instant enthusiasm of an audience, they brought their thinking powers into activity, and evoked comparisons between his and the salient points of other tragedians, where comparisons could be made. The life even of a successful actor is not "all beer and skittles," and many annoyances are placed ready to his hand. Of these the outside public know little. Bandmann was litigious, though he could be very affable; and such an element in his character must have had its effect on the exacting demands of his professional work. When not at war with some members of his company, he tilted with the critics. His appearance, however, on the stage of this city was always welcomed, and his stay in the colonies extended over a considerable time. Bandmanns appeared at the Adelphi and Victoria during this year.

"Do you think Charles Matthews will come out here?" remarked a friend to Hoskins in front of the Prince of Wales Theatre. "Well, I don't know; he's pretty old now; if he does, and I am alive to see him act once

more, my boy, I don't want to live any longer."

Matthews came; Hoskins saw him, but did not die—at least, not then. It was on July 4, 1870, that this prince of light comedians made his first appearance in Sydney, as Sir Charles Coldstream in "Used-up," and the

most voluble of Patters; on succeeding nights, the best of Puffs in "The Critic," the utterly subdued Mopus in "Married for Money," the inimitable chorus in "Medea," with Mrs. Charles Matthews (Mrs. Davenport) as Medea—apiece of serio-eomie acting on her part unequalled, unless by Robson. His stay in the colonies was a rather prolonged one, and certainly while in Syduey he made himself acquainted with life at the Antipodes. The visit of Matthews was not only an event in the theatrical world, but he at once became the eentre of a social circle, and among his many eompanions he must have found a thoroughly eongenial one in the late Right Hon. W. B. Dalley. They were almost inseparable while Matthews was in Sydney. This evergreen of the stage, after a tour in which business was next to pleasure, returned to London, where he again appeared in a round of his old characters, and died at Manchester during an engagement in that eity. His life was long, varied by success and failure, his illness short, and his end peaceful.

From the exponent of light comedy we pass to a representative of some of the gloomiest phases of life, Mrs. Mary Gladstane, who appeared at the Victoria on the 26th September, 1870, in "Frou Frou," and subsequently in "Queen Elizabeth." This lady was essentially a tragédienne, and had all the requisite power for delineating the ambition, determination, and resources of the characters which dramatists have selected for these

qualities.

Miss Dolly Green, a comédienne and "monologist," eommenced the year 1871 at the Victoria, immediately on the eonclusion of the pantomime season January 23rd; and on January 27th, Mr. J. B. Howe, a tragedian, opened at the Prince of Wales with Mr. and Mrs. G. Darrell (Mrs. Heir)

in the company.

The late Walter Cooper, journalist, barrister, politician, and playwright, induced the management of the latter theatre to produce one of his dramas, "Foiled, or Australia Twenty Years Ago," April 24th, 1871. June 13th following, another play by the same author, "Sun and Shadow" was put on the stage, and then "Hazard." Sensational situations were, of course, not wanting, sufficiently horrifying. They had a fair run, "Foiled"

oeeasionally appearing on the bills in after years.

Australia was too circumscribed a field for Cooper's plays; so he took them to San Francisco, engaging James Bartlett and Frank Hussey, a well-known impersonator of the American negro, to proceed with him in "order to sustain characters which had been specially written for them." The speculation was not a success. Mr. Cooper had great confidence in his own abilities for dramatic authorship, and a corresponding contempt for those of some other well-known dramatists. "The Lady of Lyons," he exclaimed, "Why, I could write a better play than that in a few hours." "If so," remarked a listener, "You can make a fortune in a few months." "The Lady of Lyons" is full of the most absurd sentimentality, and outrageous incidents, but as a play it stands first in popularity. Cooper entered Parliament, was a forcible speaker, said very unwise things from a political point of view, became a victim to mental impetuosity, and died comparatively young.

Three American ladies—the Zavistowskis, were the "take" of 1871. They were engaged in San Francisco for the Prince of Wales, and duly appeared June 19th. The forte of the three sisters was burlesque of the voluptuous kind. "Ixion" was chosen for their début. The two youngest certainly came within the term "beautiful," both in face and figure, since their movements were very graeful, they possessed good voices for burlesque singing, and were piquant aetresses and fair dancers. "Champagne Charley"

took the audience by storm, and the success of the first appearance lasted all through their engagements. In the matter of personal attraction the American ladies who have visited Australia have beaten their sisters from other countries out of the field so far as regards the stage.

Another star, Morton Tavares, with Miss Surtees (Mrs. Tavares) took the boards of the Victoria September 30th; he was announced as the "West Indian tragedian." Singularly he chose comedy for his introduction to Sydney audiences, playing Sir Harcourt Courtly in "London Assurance." He afterwards appeared in the series of plays usual to the star actor, making Iago his pièce de résistance, and giving a curious rendering of the part. There was a strong Mephistophelian flavour about it—revelling in mischief rather than impelled by envy, hatred, and a sense of supposed dishonour. Miss Surtees was absolutely a débutante in Sydney; she must, however, have been well tutored to make so very creditable an entry into the profession. Mr. Tavares was well received, but his season at the Victoria was a short one. His Courtly was a very well-studied and polished performance, and in tragedy he made some effective points, but rarely rose to what may be styled the "star altitude." Mr. and Mrs. Tavares remained in the colonies for some time, and were frequently the guests of many residents in the city.

On Boxing Night, 1871, an extravaganza written by Garnet Walsh, and entitled "Trookulantos," was produced at the Victoria, Alicia Mandeville and Lydia Howarde, burlesque actresses and good vocalists, sustaining the leading female characters. It took well. These ladies became very popular. Occasionally they sang at concerts. At the Prince of Wales a gorgeous pantomime was being performed also, when on January 7 the theatre, with several other buildings adjacent, was again burnt down, three lives were lost, and the old Victoria, under the lesseeship of Mr. John Bennett, again assumed the position of the leading place of theatrical amusement. Mr. Dind held the lease up to a short time before the destruction of the Prince of Wales, of which he was also lessee, having declined renewal; thus his loss was the more severe.

In 1872 Mr. Darrell was stage manager and director of the Victoria; burlesque and opera, with occasional dramatic performances, prevailed through this year. A very capable Australian actor, Mr. W. G. Carey, and a young Australian character actress, Miss Maggie Oliver, were part of the company. Carey, in 1872, took his first benefit, and called on his countrymen to "rally round him," and they did, for being a native of Sydney, he was well known. Mr. Carey occasionally varied his occupation by joining the press. Maggie Oliver in representing juvenile waifs and strays showed much cleverness and eventually took a good position; she died a few weeks ago in Sydney. The Lyceum changed to the Café Chantant, but was in reality a variety theatre. One of the principal "draws" was Barry O'Neil, a comic singer of the Vance type. Miss Lizzie Watson, who made her first appearance with Harry Rickards at the School of Arts, appeared at the Victoria in 1872 in burlesque. The Masonic Hall was converted into a theatre on the co-operative principle, and a dramatic season opened there on October 21. The burning of the Castlereagh-street theatre had deprived a number of the profession of engagements, so the company at the hall was formed from the "unemployed."

A new dramatic season commenced at the Victoria on February 3, 1873, with Mr. Gill as manager, Mr. James Carden tragedian, being the star. His first essay was Othello; the selection was not a good one; on the whole the impersonation was weak. His subsequent performances were far better,

particularly Matthias in "The Bells." Mr. Carden overcame the short-comings of his first appearance, and became a prominent member of the Australian stage in supporting others who followed him, of whom the most successful was Miss Adelaide Bowring, one of the best general actresses of the period. This lady appeared at the Victoria on May 5, 1873, in Yates' play, "Black Sheep." "Leah," and of course, "East Lynne" succeeded. The engagement terminated in August. Miss Fanny Morgan-Phelps, an Australian who achieved a good position, was one of the company.

Before the close of the year a Shakspeare season was announced, with Mr. Fairclough, from the Lyceum, London, as the leading actor. He commenced his Australian career in "Hamlet," with Carden as Laertes, and Miss Legrand Ophelia. Mr. Fairclough had been well spoken of by a portion of the London press, and deservedly so. His best Shakspearian character was Iago, which he played to Carden's Othello. His engagement terminated on November 30.

The Lyceum became the Queen's Theatre, and Miss Bowring, with a well-selected company, opened a season on December 1, passed on to 1874, and on January 31 Mr. and Mrs. F. M. Bates (American) appeared.

Mrs. Bates, besides being a talented actress, was young and very good-looking. She made her début as Pigeon the Torment, in an American drama of that name, and afterwards played Camille, as nearly done to death by actresses as Lady Vine. Bates was of the American school; he produced "The Long Strike," and played Salem Scudder in "The Octoroon." They went to the Victoria on the 9th May, 1874, where Mrs. Bates played Queen Elizabeth. The engagement lasted some months. Rickards, with a small company of comedians, filled a short space at the Victoria, and in February Mr. Belton with Miss Emma Austin appeared in the "Duke's Motto." Belton had played under Charles Kean in London, and was by him "accounted a good actor." Mr. and Mrs. Lachlan M'Gowan and Mr. C. Holloway (his first appearance in Sydney) were of the corps. M'Gowan was a comedian, and both he and his wife were for a long time favourites of the public. Miss May Howard (still from the States) "struck oil" in the "New Magdalene," on the 24th August; was a good Lady Teazle in "The School for Scandal," B. N. Jones playing Sir Peter, and in all her other characters attracted the public. She was a remarkably fine and handsome woman. Hoskins and Miss Florence Colville, with S. Phelps (son of Samuel Phelps, the celebrated tragedian) gave an acceptable season of drama and comedy. With regard to young Phelps the "mantle of the father had not fallen on the son." Mr. Frank Towers with his daughter Rosa, a juvenile, also appeared. At the Queen's, Mr. and Mrs. E. Holloway appeared on the 5th October, and during their engagement "Mary Stuart" was produced, Mrs. Holloway sustaining the character of Mary. She was hardly equal to the part.

The year 1875 is a memorable one. It was the year of Ristori's visit to Australia. It is also interesting in other respects. Mr. Samuel Lazar opened the Queen's Theatre on the 10th March with J. C. Williamson and Maggie Moore in "Struck Oil." John Stofel and his daughter are so well known throughout the colonies that it is unnecessary to do more than chronicle the date of their introduction to the Sydney public. The piece ran to the 30th April, and was followed by "Kerry," "Little Nell," "Rip Van Winkle," "The Chinese Question," and other pieces suited to this clever pair. As a piece of acting, relying solely on characteristic exuberance of spirits and deep pathos, Kerry is undoubtedly Mr. Williamson's most striking representation. The faithfulness of the old Irish dependent, now amusingly displayed, then with

touching fervour, could not be surpassed. Kerry is not, like Caleb Balderstone, wearisome in his services and troublesome in his expedients. Miss Moore (Mrs. Williamson) is noless popular than her husband. Mr. H. F. Stone and Miss Stone appeared at the Queen's in 1875. Mr. Wheatleigh, who brought with him testimonials to his ability in the American press appeared on the 13th March, at the Victoria Theatre, in Boucicault's play "The Shaugraun." The play was well cast, and Wheatleigh made a hit; by a singular coincidence, this play also ran to the 30th April.

The visit of Ristori (the Marchesa del Grillo), and her splendid Italian company to Sydney, marked another era in the history of the Australian stage. Her first great impersonation was Queen Elizabeth, which took place on the 26th July, 1875. To offer criticism on this and other great characters sustained by Ristori would be supererogatory. "Mary Stuart," "Marie Antoinette," "Medea," "Phèdra," "Pia de Tolomei," and "Judith," were complete triumphs. It was not alone the genius of this compeer of Siddons and Rachel that the audiences had "with sweet compulsion" to admire; she had for the plays produced a most complete company; there were no weak points. The disadvantage of performing in a foreign tongue was overcome, and every situation made clear. Those even who went to the theatre that they might say "they had seen the great Ristori" were enthralled, and became regular attendants at the performances. The entire series of representations did not conclude till the 23rd October. A torchlight procession was arranged to take place after the performance, and Madame Ristori, in her carriage, was escorted by a vast number of people to the "Exchange Hotel," Macquaric-place, when the late Mr. John Bushelle, from one of the windows, returned the thanks of the eminent actress to the crowd below for the honor done her, and vociferous cheers were given for Ristori. The Majeronis, who were of the company, separated from it, and after studying English, which they soon spoke with some fluency, appeared in English plays—or rather plays the dialogue of which was in English.

While Ristori was performing at the Victoria, Madame Janauschek, a rival of the Italian tragédienne, made her first appearance at the Queen's Theatre, on 30th August, in "Deborah." This lady was German, but acted in English, with a slight Teutonic accent; "Mary Stuart," "Lady Dedlock," and "Leah, the Forsaken," were among her leading characters. It cannot be denied that Janauschek was a powerful actress. Comparisons were immediately instituted between her and Ristori, to the disadvantage of the former. They were very dissimilar in personal appearance, as a glance at their portraits will show. For instance, as "Mary, Queen of Scots," whose beauty has been a theme for historians and poets, Janauschek did not "look" the character; the same may be said of Leah and Lady Dedlock; her pathos tending more to depression than sympathy. Her appearance simultaneously with that of Ristori was a mistake; had she preceded or even succeeded the latter at a reasonable interval the result would have been different. The lack of success was further embittered by a lawsuit with her agent, Mr. Ellis, which she lost.

The close of Ristori's engagement at the Victoria was followed by the appearance of Mrs. Dunning (Alice Lingard), Dickie Lingard, and Mr. Lawlor on 25th October. Again great personal gifts were allied to sparkling acting. The Lingard season comprised drama, comedy, and elegant vaudeville, and was a success. Miss Dickie Lingard was married in Sydney to Mr. Dalziel, who was then connected with the press; the ceremony took place in St. James' Church, in the presence of a large congregation.

The new Theatre Royal (the present edifice) was built on leasehold by Mr. Samuel Lazar, who opened it with due ceremony on Saturday 11th December, 1875. The piece chosen for the occasiou was "The Daisy Farm." The lessee secured an excellent company, of which Miss Adelaide Bowing, Miss Kate Douglas, Mr. John Dunn (a comediau of the old school), Mr. Haskar (who is still in evidence off the stage), and Miss Myra Kemble were members. On the opening night Lazar was called before the curtain in recognition of the spirit he had displayed in the speedy erection of the theatre.

A curious combination in one little person was presented at the Victoria, on 27 January, 1876. This was Nell, the "California Diamond," accompanied by Mr. George Giddens. She performed in all kinds of theatrical representations, and played on the guitar, banjo, harmouium, and other instruments. In fact the puzzle was to find out what she could not do, so extensive was her répertoire. Nell pleased the audience greatly, specially that part in the top tier.

In 1876, Mr. Chaplin, tragedian, appeared in "Richelieu" as the Cardinal, and afterwards as Othello, and in other characters. He was quite

up to the average of many of his predecessors.

Signor Majeroni, having studied English in the interim between the Ristori performances, and April, 1876, made his reappearance in "The Old Corporal" (French plot). He performed the character with telling effect

though his pronunciation was occasionally at fault.

The management of the Theatre Royal having secured an engagement with Mrs. Scott-Siddons, on the 13th May, this renowned actress presented herself before a Sydney andience for the first time as Rosalind in "As You Like It." The recapitulation of all the characters sustained by her during several engagements in Sydney is scarcely necessary. Connection with the Kembles was in itself a strong assurance of talent, she also resembled the Great Siddons, and had much of the beauty as well as the expressive features that marked her namesake of the early part of this century. With the company that supported Mrs. Scott-Siddons was Miss Emma Rogers, daughter of Mr. G. H. Rogers, who sang the original music in "As You Like It."

Lyster became lessee of the Victoria in the latter part of 1876, and engaged Joseph K. Emmett, who is the reputed founder of Germau-American comedy. He appeared in "Fritz" and other plays of kindred character. At the same time, Baker and Farron, two "dialect" actors, were performing at the Theatre Royal. They all took well, and played for a considerable time.

The epoch of spectacular Shakspeare now arrived. On the 28th of August, 1876, Mr. George Rignold placed on the stage of the Theatre Royal, with all that minute attention to detail for which he is celebrated, the splendid play of "Henry V." Great preparations were made for this representation; a large and excellent company was engaged, scenery was specially painted, historical dresses provided, and scenes elaborately set in each act. With Rignold came Mr. Thorne, the Fluelleu of the stage. The opening had beeu aunounced for a couple of nights previously, but owing to the detention in quarantine of the steamer by which Mr. Rignold arrived, of which he had a week's experience, delay was unavoidable. The performance was a great success. The character of Henry suits Rignold in every point; not the least being his physical fitness for the part of the brave, ambitious, gay-hearted monarch. He looked the king all over; his acting was free, and declamation sound and clear. Mr. Thorne's Fluellen was also fine, the Welsh characteristic being thoroughly preserved. Mr. James Bartlett

was Pistol. and that (un)worthy companion of Prince Hal was also well represented, though Bartlett's face, being as round as a turnip, and beaming with good humour and wit, was always against him in parts calling for villainous or hypocritical expression. Henry V ran for several weeks.

Two actresses appeared during the year, Miss Clara Stephenson at the Victoria, and Miss Clara Henderson at the Queen's; the former was very good and useful all-round; but the latter, at the time quite young, was best in light comedy. Lazar got a fair dramatic company together, including Chaplin, H. N. Douglas, Wybert Naylor, Mr. and Mrs. F. N. Bates, Miss Younge, and a juvenile, Hattie Roach, who played up to the Christmas pantomime season. On November 27, 1876, Lewis Scott's drama, "The Brothers," was produced at the Victoria, the author sustaining the part of the hero, Klaus. The play was originally written for J. K. Emmet; it was full of incident, and pleased the audience, Scott being called before the curtain. Madame Rena and Mr. Mardar, character delineator, appeared at the Queen's Theatre in September, 1876.

Mr. Dampier, who has kept Shakspeare alive on the Sydney stage at intervals, for the past fifteen years, made his first appearance at the Victoria on February 10, 1877, in "Hamlet," supported by Adelaide Bowring and Bartlett. There could be no more careful student of the higher drama, and throughout his many impersonations there was evenness of acting, which insured an intellectual treat, though it were wanting in brilliancy. Mr. Dampier produced his own play, "Valjean," from "Les Misérables;" he sent a letter to the author of this astounding novel, and received the

following reply from Victor Hugo:-

"To Mr. Dampier. I am touched, sir, by your gracious letter. With all my heart I associate myself with your success. The praises due to your talent will follow you always, everywhere. I hope it, and send you all my wishes and all my cordiality.—Victor Hugo."

What is termed a Shakspeare season was running at the same time at the Theatre Royal, with Chaplin as the leading tragedian. He and Dampier performed Mephistopheles on the same evening, Chaplin's impersonation apparently suffering by comparison for want of more study. Morton Tavares and Miss Surtees, followed, and had a fairly successful engagement. On June 23, 1877, Darrell's play of "Transportation for Life," was produced for the first time at the Victoria; it ran till July 20. Titus and Loch took the

Royal, and introduced a variety troupe on July 19.

Lyster having become lessee of the Victoria, "Our American Cousin" was performed, for the purpose of giving Mr. Sothern, jun., an opportunity of making his first appearance in Sydney, as Lord Dundreary. Young Sothern was a copy of his father in this as in all other parts. The play ran a month and was well patronised. He afterwards played David Garrick, much better rendered by Bartlett, and Charles Surface, in the "School for Scandal," a character which "plays itself." On October 2, Harold Stephen's attempt at writing comedy entitled "Drill; a Parade of Girls of the Period," was offered, and neither failed nor succeeded. Mr. Charles Pope, a tragedian, next sought the suffrages of the Sydney public in "Macbeth," Miss Bowring sustaining the part of Lady Macbeth,—the lady took nearly all the honors, not that Pope did not play well; but so many tragedians had appeared, all of about the same calibre, that the public began to grow indifferent as it were; they went to the theatre to pass away the time, and were satisfied but not excited. At the Theatre Royal, Miss Ada Ward was playing Romeo, with Chaplin as Mercutio. Now the "good old school" was about to assert itself. Redwood, the excellent actor whose early death in Sydney was indeed a loss

to the stage, had a "down" on the old school of actors—he dishked the style. In the course of conversation on acting generally, he inveighed against the Kembles, Macready, and even Siddons. "Why," saidhe, "if they were to appear now, the audience would be inclined to throw ginger-beer bottles at them." "Ah," observed a veteran, "unfortunately there are plenty of ginger-beer bottles, but no such actors at which to throw them."

William Crcswick appeared for the first time in Sydney at the Victoria Theatre on December 26, 1877, in "Virginius," Miss Helen Ashton playing Virginia. Creswick certainly belonged to the class of first-rate actors who trust entirely to their individual powers of action and declamation, and it is hard to believe that his success in Sydney was due merely to his English reputation. His stay in the colonies extended over two years, Miss Ashton ably supported Creswick, and generally he had the advantage of a good company to surround him.

Darrell produced another of his sensational plays, "Back from the Grave," on March 3, 1878, at the Theatre Royal, and Mrs. Scott-Siddons became lessee of the Queen's, to produce Byron's wonderfully popular play "Our Boys" with W. Andrews as Middlewick, and Mrs. Scott-Siddons as Mary Melrose. In London, "Our Boys" ran over three years, in Sydney

about a couple of weeks.

In this year, Mr. R. Stewart introduced his three daughters to Sydney, Maggie, Nellic, and Docy, in a sparkling entertainment, written by Garnet Walch, entitled "Rainbow Revels." Since then Nellie Stewart has become the most popular burlesque and light comedy actress in the colonies, in fact, and the feeling is excusable—other artistes in the same line are judged by her standard. The entertainment took immensely. Stewart who first appeared in Sydney, made his reputation in Melbourne, where he, Mrs. Stewart (Mrs. Guerin), and the piquant (Stewart's favourite term of approbation) girls were very popular. Harcourt Lee was the pianist at this entertainment.

In July Mr. Wallace, principally a representative of Irish characters, made his first bow in Sydney in the "Irish Exile." American plays held the boards of the Theatre Royal for a season, the principal parts being taken by Annie Firmin and Mr. Jack, with J. L. Hall. The latter was a very excellent comedian and general actor, and attained to a popular position in the colonies. Mr. W. Dillon, also appeared in October with Edith Palmer in various plays, among them "Belphegor." Wybert Reeve gave on his first appearance his fine conception of Count Fosco in the "Woman in White." On October 4, a company from the Princess Theatre, Melbourne, opened at the Victoria in "Uncle Tom's Cabin," which had a very good run. The company included Bland Holt, Mr. South (a talented actor), and F. Lewis, the latter from America. Mr. Theo. Hamilton, tragedian, followed, choosing Macbeth for his first essay, with Mr. Douglas, a comedian, as Iago. Mr. Hamilton's was but a qualified success. Pantomimes then occupied the Royal and Victoria, filling up the time till the end of January, 1879. At the latter, burlesque with Lydia Howarde succeeded the pantomime, and "Edwin Drood," was produced at the former. Miss Dargon (now Mrs. Dr. Pearcy), well known as a reader in latter years, first appeared in Sydney in Tennyson's play of "Queen Mary," April 14, 1879. It can scarcely be regarded as a success from a stage point of view. Miss Dargon, however, as Queen Mary, carried the play through for some nights. Frederick Thorne and Miss Ada Lester appeared in a round of drama at the Victoria, commencing on April 15, in "Queen's Evidence." Mr. G. B. Lewis, a versatile actor, appeared in May 12. The Queen's was occupied

from February by Marie Willis' New Zealand Dramatic Company. In June, Dampier opened a successful dramatic season at the Victoria, with Harwood as one of the company. Miss Rose Osborne, an English actress, appeared with Mr. Chaplin in the drama of "Mrs. Mutton," at the Theatre Royal. Creswick reappeared in July, 1879, producing "Julius Cæsar;" his engagement concluded on August 15. On October 14, G. S. Titheradge, announced as "a young tragedian," sought the public favour in "Clancarty." He was well received, has remained, with the exception of a short interval, in the eolonies ever since, and is now probably "first favourite" in the profession here. In September Miss Dargon returned to the Royal, the chief feature of her reappearance being her very fine presentation of Lady Macbeth, Mr. Vincent playing Macbeth. In October, Myra Kemble took her first benefit, and produced a comedy "Saratova," on the same boards; Mr. J. C. Williamson and Maggie Moore, played up to the last month of the year. In December, "Our Girls" was placed on the stage at the Victoria, and as

usual, the Christmas pantomimes came on.

After a short engagement entered into by the Theatre Royal management with Mr. Creswick on February 9, 1880, the next prominent event in theatrical history in Sydney was the debut of the London Comedy Company, on the 15th March. It was composed of Frederick Marshall, Arthur Garner, George Warde, Frank Cates, G. S. Titheradge, G. Shepherd, W. Farren jun., Henry Lemon, Miss Blanche Stammers, Mrs. Mariou Stammers, Dora Lawlor, and Miss Annie Taylor. The comedy of "Friends" was selected, and the performance created quite a sensation. So perfect a company in this respect had never appeared in the colonies before, and could scarcely be excelled, even in London. Marshall was the chief, but all were exceptionally good. The houses were crammed, and the delight of the audiences unbounded. On the opening night as each artiste appeared, he or she was greeted with great applause; as the play progressed it was seen there was no weak point; every actor was fitted for the part, and astonishment was expressed on all sides at the absolute completeness of the entire performance. In "Blow for Blow," and other plays, the same remark will apply. A general criticism is all that can be given in this brief notice; as to give the qualifications of each performer would extend beyond possible limits. Mr. Cates is now well known and appreciated professionally and privately; he has appeared in many characters, notably as Charles Surface and Matthias in "The Bells." Miss Annie Taylor, is one of the "pets" of theatre-goers; and Miss Stammers (who unfortunately died in Melbourne) was a great favourite. Of Titheradge mention has just been made. The company played a long and highly successful engagement. Dampier commenced another dramatic season at the Queen's on March 20, and then introduced his two daughters Rose and Lily to the Sydney people. The latter has since proved herself a very capable actress, not only in the lighter parts, but in Shakspearian and other high class characters. Myra Kemble (who it may be stated has visited England and was banqueted by some of her colonial admirers) performed Lady Isabel and Mdme. Vine at the Victoria in March, 1880. Walter Cooper's comedy "Fuss" was produced on April 5 at the Victoria. It was local in plot, and related to the Exhibition. This attempt at comedy writing was not a success; nevertheless it ran for a few nights. Fairclough then revived the legitimate drama; but the season was effectually brought to a close by the destruction by fire of the Victoria on July 22, 1880. A singing and dancing drama, "One Word," brought out Miss Sallia Angelis and Mr. James Maas at the Queen's Theatre, on June 21, when Miss Louise Pomerov, whose agent was a wellknown pressman, Mr. Pickersgill, made her first appearance on October 2

as Rosalind in "As You Like It." This lady possessed more than average ability, was a tragédienne of power, and the best Cleopatra on the Sydney stage. Miss Pomeroy was succeeded by W. H. Leake, who, in ordinary drama, was successful. He brought with him an American drama "My Partner," relating to the gold-digging excitement in California. It took, and played for a few weeks. He then soared to the higher sphere of dramatic art, attacking "Hamlet," "Macbeth," &c.; but did not give any new light to these characters. About the same time Mr. and Mrs. E. Holloway tried drama at the Opera House, York-street, with Miss Harriett Booth, with equivocal success. The Guild Hall, in Castlereagh-street, having been transformed into a theatre, with one tier of boxes, was christened "The Gaiety," and opened in December 26, 1880, by Mr. Frederick Marshall in his inimitable and also wonderful delineation of "Quilp." There is a supposition that the extraordinary physical demands for this part which he imposed on himself night after night caused the debility which ultimately affected his intellect, and at last caused his death. One could not witness his contortions—for they were nothing less—without a sense of his being in bodily pain, and becoming mentally "Quilpish." The part had a great run, which was so much the worse for poor Marshall, if the supposition referred to was correct.

At the Queen's Jenny Watt-Tanner appeared in "Aurora Floyd" in February, 1881. Mr. Stirling Whyte, who afterwards supported Miss Pomeroy as Antony at the Theatre Royal, also performed at the above theatre, and later Mr. Hoskins and Marian Willis gave a season of drama and comedy. Marshall's term at the Gaiety came to a close, and Wybert Reeve placed Sardon's well-constructed play of "Diplomacy" on the boards of that little theatre. He had secured a good company, including Titheradge, Cates, Foster, Forbes, Madus, Annie Meyer, and Mrs. Stammers. Even those who had seen this celebrated play at the Prince of Wales Theatre, London, with Mr. and Mrs. Kendall and Mr. and Mrs. Bancroft (Marie Wilton), might bear testimony to the general excellence of the performance. Miss Amy Adere appeared with Mr. Dampier in October, and Mrs. Mary Gladstane (Mrs. Bayliss) became directress. The legitimate drama then flourished for a time. A season of opera (noticed in Part II) was given at the Theatre Royal; then a fair comedy company was got together. The Queen's Theatre, after the destruction of the Victoria, came into more prominence. First came Mr. W. C. Dillon, tragedian; next, on July 2, Mr. J. B. Steele, tragedian, who first appeared in the "Huguenot Captain." Steele was a solid actor. Then "for this night only," that is, July 15th, Mr. Defries, an amateur, performed Hamlet to Mr. Steele's "Ghost." Miss Marian Medway took leading parts with more or less effect. On August 22 an "eminent tragedian," Mr. J. Dewhurst, placed his Hamlet before a Sydney audience. It was good, but without any originality. A fine presence and clear voice were of great use to him. In September Mr. Walter Reynolds appeared in his own play "Tried and True," and afterwards made a hit in "Ould Erin," a drama of intensely Irish peculiarities, and therefore popular with the pit and gallery. What was more sensational, Miss G. Smithson, hailing from, if not a native of the States, showed a female detective's career; and, as a good wind up to the year, Grattan Riggs, another excellent representative of Irish and some other characters, made his first appearance on November 26th. Carden and Miss M. Leigh were at the Opera House in December.

On 24th February, 1882, Miss Pomeroy was engaged at the Theatre Royal; supported by Stirling Whyte: "Cymbeline" and "Antony and Cleopatra" were the chief productions. Mr. Whyte's Antony was too tame: but

Cleopatra was a very fine conception. The tragedy was well put on the stage; and Cleopatra's entrance in the gorgeous barge was quite a picture. In April, Bland Holt produced a drama of the New Babylon series, called "The World," and his term lasted up to June; and on July 8th, the Theatre Royal passed into the hands of Messrs. Williamson, Garner, and Musgrove, as sub-lessees and managers. They secured a large company, including George Rignold, Miss Braysbrook Henderson, and that fine matronly actress, Mrs. Woolridge. "Youth" commenced the new era at the Royal, and a series of excellent plays, excellently placed on the stage, followed. This partnership stands good to the present day; and is as well known in Great Britain and America as in the Australian colonies, and certainly not unfamiliar in France. It was on July 25th, at the Queen's Theatre, that W. E. Sheridan made his first appearance in "King Lear"; he was a worthy successor of Brooke, Kean, Anderson, Montgomery, Creswick, and other notabilities. After seasons of representations of the highest characters in the British drama his health failed, but he still continued his arduous duties on the stage until quite prostrated, and died on the 18th May, 1887. monument to his memory was placed over his grave in the beautiful cemetery at Waverley; it is a square plinth on which is placed a closed volume on a cushion, representing Shakspeare's works, with the inscription "William Edward Sheridan, tragedian, died 18th May, 1887, aged 48.

"He was,—
"Words are wanting to say what;
"Say what is kind and good,
"And he was that.

"Erected by a few of his admirers."

The year closed as usual with a pantomime at the Theatre Royal, and a comic spectacle at the Gaiety, "Sinbad the Sailor."

On 12th February, 1883, Mr. George Rignold again produced "Henry V," with—

Duke of Gloueester. J. F. Catheart.
Charles D'Alhent W. H. Leake.
Pistol W. G. Caneyor.
The Dauphin Miss Solange Novaro.
Fluellen H. Hodsin.
Catherine Miss Emily Fitzroy.
Dame Quickly Mrs. Woolridge.

The play ran to the end of March, followed by "Romany Rye." Sheridan commenced a dramatic season at the Gaiety, with Miss Davenport, Mrs. Mary Gladstane being directress. The first novelty of the year was the appearance of Mr. Polk and Miss Julia Polk at the Opera House, on 17th February, in an amusing piece, "The Strategist," as the bills said "written and acted just for fun." Polk was a good comedian and the lady a very pleasing actress both in comedy and drama. The Bland Holt company cropped up on May 19th and selected the Theatre Royal for their camp, where "Mankind" was placed on the stage, the scenery for which was painted by Mr. Gordon. The hit of the year was made by Jenny Lee, in her remarkably clever impersonation of Jo, in the play of that name taken from incidents in "Bleak House." Jenny was a long time ere she "moved on" to another theatre. Helen Vivian's company appeared at the Gaiety on November 8th in a sensational drama written by Arthur Vivian, entitled "Neck for Neck." Wybert Reeve was doing a comedy season at the Opera House, and in December Darrell produced his own play "The Sunny South," at the same theatre.

The Majeronis had a fine season, commencing on January 26th, 1884 (the Opera House having been leased by B. N. Jones). They performed first a play in four acts "Jealousy," the plot, however, not ending tragically like "Othello;" it was a success, and then Signora Majeroni (a niece of the celebrated Ristori) sustained the character of Marie Antoinette in English. Even with the recollection of her aunt in the same great part, it must be confessed that Signora Majeroni's impersonation was a powerful one; Ristori was her model, and as the dialogue was in English the various points were better understood than could be the case when Italian was spoken. "Friendship," "East Lynne," and "Fédora" were also portions of their programme. Of the latter it may be said that the French school of drama was hardly suited to the more solid style of the Signora's dramatic tervour. As this year had begun so well for the better kind of drama it was destined to continue. After the pantomime at the Theatre Royal there was a slight lull, and for a few weeks "Struck Oil," with Williamson and Maggie Moore in the chief parts, still gratified many people. On 15th March "Never too Late to Mend" was produced by Dampier, followed by "The Silver King" on 22nd March, the latter notable for three other events, the first appearances of Mr. Arthur Redwood, from the Adelphi Theatre, London, and Mr. Phillip Day, and the reappearance of Mr. Titheradge after his return from England. Redwood was what is termed a character actor, that is, requiring special powers of make-up and mimicry; Day was an excellent comedian. These three, with a good company, combined to

give the play increased popularity.

The management of the Royal entered into an engagement with Miss Geneviève Ward and Mr. W. H. Vernon. Miss Ward's British reputation had long preceded her, and, therefore, her visit to Australia was regarded as an event of more than ordinary importance. On 7th June both appeared in the play "Forget-me-not," afterwards in the "Queen's Favourite," "Macbeth," and a number of other pieces. Miss Ward unquestionably ranks with the best actresses of her day. She has originality, a commanding presence, and excellent voice, her histrionic triumphs have been fully dealt with and chronicled by the critics. Mr. Vernon proved himself

a very able actor.

While John Bennett was lessee of the Gaiety in 1884, Wybert Reeve produced the plays of "Passion" and "Moths" (Ouida); there was also another novelty on 4th October, when Miss Ellen Fergus Ogden appeared as Nancy Sykes in "Oliver Twist." About this performance there is not much to say. Nancy is a character better to read than to see acted. Jenny Lee played "Oliver Twist" at the Opera House in July, and in August Messrs. Rignold and Allison became lessees, and on the 30th introduced, in the "School for Scandal," a second London comedy company. The principals were Mrs. Chippendale, Miss De Gray, Messrs. A. J. Hilton, Sclton, Kinghorne, Lawrence, Brodie, Lingham, West, and others. The two ladies were the speciality—although the company was a good one right through. The season was very successful, and lasted for two months. A tragédienne Miss Marie Lanyon, appeared on 3rd October, as Julia in "The Hunchback," but her engagement was limited. She possessed talent, though not of the highest order. As with tragedians so with tragédiennes, there are so many who neither belong to the ceiling nor the floor of the profession. A dramatic season commenced at the Theatre Royal on February 7, 1885, with "Nita's First," for which most of the first London Comedy Company were engaged. At the Opera House the Majeronis were playing, followed by Geneviève Ward and Vernon. Miss Jeffrey Lewis, an American actress, appearing in

Sardou's "Coette," on April 27; a pretty artiste, suited for this character. "The Private Secretary," at the Gaiety (July 18), introduced to the Sydney public Mr. Frank Thornton, as the Rev. Robert Spalding, "Fancy!" and the company for this play included Mr. Harwood, Arthur Redwood, Frank Cates, Miss Florence Trevallyn (her first appearance), and Annie Taylor; a

good run was the result.

The veteran dramatist, Dion Boucicault, Dion jun., and Miss Boucicault, appeared at the Theatre Royal on August 24, 1885, in "The Shaughraun," "Colleen Bawn," &c. This was another era in the history of the drama in Sydney. To see the author of so many popular plays in several of his own conceptions, was of itself a feature of this engagement, and it is therefore no wonder, apart from his merits as an actor, that his visit to Australia was marked by a successful result. In October Mr. John Solomon ventured on the lesseeship of the Gaiety, and Dampier, his daughters, and Myra Kemble, entered upon another series of dramatic performances. The old Masonic Hall was again converted into a theatre, called the Olympic, and a medley of drama, comedy, burlesque, &c., presented. Darrell's play, "The Naked Truth," was produced at the Opera House in October, and on November 14, that excellent and most popular comedian, Mr. C. Anson, Harry Alleyne, and Miss Florence Wade (both aquisitions to the colonial stage), made their first appearance. Comic opera ran to the end of the year at the Royal.

On its conclusion Mr. Rignold appeared as Paolo Maccari in "Called Back," on February 13, 1886, supported by Kate Bishop. The Royal Dramatic Company followed, and produced "The Magistrate," introducing Mr. Philip Beck to Sydney. Beck was a good actor, a particular favourite with the patrons of theatres, and seemed to have a prosperous stage career before him. He fell into a desponding condition while on his return to England in one of the mail steamers, and committed suicide by shooting himself. To his many friends in the colonies, the news of his sad end caused sincere sorrow. Again "Struck Oil," with the old cast for Stofel and his daughter,

served as a "fall-back."

The Royal Standard Theatre came into existence in this year, on May 8, under the lesseeship of Mr. Frank Smith, and the management of Mr. Dampier, who produced a dramatised version of Marcus Clarke's powerful novel, "For the Term of His Natural Life," so well written for extreme sensational situations, that it attracted large audiences from the class which delights in that kind of representation. On August 28, Darrell—one of the most prolific of actor-playwrights—produced at the Royal an original Irish drama, "The Soggarth," dedicated to the late Right Hon. W. B. Dalley. The plot was sufficiently interesting to carry it through till the 10th September.

There was no lack of novelty during the last half of the year 1886. Mr. Harry St. Maur, with Mr. Maltby, made his first appearance at the Opera House, on August 21, in a drama with the taking title of "The Great Divorce Case." St. Maur has gone the round of the colonies since then; and although he came with a twelve years' reputation at the Criterion Theatre, London, his individual merits and suavity would of themselves have been sufficient to secure him the position he has attained in his profession, and in the good graces of the public. Mr. Maltby also is a very capable actor.

Shortly after, in September, a young lady made her début in Sydney,

Shortly after, in September, a young lady made her début in Sydney, who, during her short career on the stage, reached a position in drama similar to that of Madame Melba in opera—Miss Essie Jenyns. Her first appearance was in a comparatively modest part—that of May Gordon—in a play entitled "The Iron Ring." This piece also reintroduced Mr. W. J. Holloway

to Sydney (who accompanied Miss Kate Arden and Miss Jenyns); he had just returned from a trip to England. It was on September 27, that the accomplished young lady made her first appeal to the judgment of the critics in the highest walk of the stage, as Juliet, Mr. Holloway playing Romeo, and Miss Kate Arden the Nurse. Miss Jenyns had studied under Creswick, and certainly did credit to her tutor. Her extreme youth, personal attractions, and talent, of a very high order, together with a deep and intelligent study of this most romantic of all Shakspeare's characters, placed her on a level with the best Juliets of the present day. Subsequently she sustained Rosalind in "As You Like It," Beatrice in "Much Ado About Nothing," and Galatea in the comedy of "Pygmalion and Galatea," all with equal success. Miss Alice Doerwyn also formed one of the company.

St. Maur, on the termination of the Jenyns season, placed on the boards, "Jim the Penman," the title $r\delta le$ of which was one of his most successful characters. Miss Minnie Palmer, a variety actress, singing and dancing well, appeared in "My Sweetheart." The Majeronis went to the Theatre Royal, in September. The Faust family of posturers appeared at the Gaiety, in October, and Sheridan and Miss Davenport, in November. On December 26, the Criterion Theatre built by Mr. John Solomon, at the corner of Pitt and Park Streets, was opened with comic opera (See Part II).

That very popular singer, dancer, and actress, Miss Carrie Swain, first appeared in Sydney, at the Theatre Royal, on February 5, 1887, in "The Tomboy:" she took immensely in every character, and afterwards rendered signal service as a vocalist, with a well-cultivated voice. Miss Julia Edmond was engaged for the Gaiety, in February. Myra Kemble, appeared in a round of her characters, at the Criterion, in March, and Mr. Gourlay, in June. At the Opera House, Grattan Riggs with Miss Maggie Knight,

"wore the green," for a time.

Next the now joint Brough and Boucicault comedy company, came out at the Theatre Royal, in the extravaganza "Little Jack Sheppard," in which Miss Fanny Robina and E. W. Royce made their first bow in Sydney. Bland Holt's combination team succeeded in July; the Brough and Boucicault company proceeding to the temple of their many triumphs in Sydney, the Criterion, in the same month opening with "The Pickpocket." A capital comedy company got together at the Opera House, including Anson, Maltby, Phillips, Harwood, and Jenny Watt-Tanner, B. N. Jones being manager. They played a good season; St. Maur producing "The Candidate." Essie Jenyns and the Holloway company entered on a most successful engagement at the Criterion, in September; and about the same time Miss Lily Dampier appeared as Juliet at the Standard, with Dampier as Mercutio. Miss Dampier's rendition of the character justified her undertaking the part; like Miss Jenyns she had youth, and a good presence for heroine. Miss Katherine Russell also supported Dampier as Ophelia. On September 3, "The Wreck of the Dunbar," was preduced, the incidents of the drama depending on a set of circumstances concentrated on the wreck of the vessel, on August 20, 1856, at the Sydney, Heads, with a spectacle of the wreck.

A splendid structure was erected at the corner of Pitt and Market Streets, and opened September 10, 1887, to which the name of Her Majesty's Theatre was given. The lessees were Messrs. Rignold and Allison. The stage of this theatre makes it possible to give spectacular pieces with great effect, and Rignold chose for the opening "Henry V." Included in the company were Brien Darley (a handsome man but an ordinary actor), J. R. Greville, E. C. Corlene, Charles Holloway, Stirling Whyte, J. Tolarno

(the intensely eomic man of the theatre), Miss Emily Fitzroy, Annie Taylor, Lillian Clothero, and afterwards Miss Katc Bishop. Rignold goes in for pieces that will run, and two probably ran longer than any others in the Colony—"In the Ranks," and "Lights o' London." Dampier took the Gaiety in December, and Lily played Lady Isabel in "East Lynne." Mr. John Perry, M.A., as his quota to the celebrations of the Australian Centenary, wrote a play, "The Life and Death of Captain Cook," which Mr. Dampier staged at the Standard on 1st February, 1888. In April, Miss Agnes Thomas gave her rendering of Lady Isabel, at this theatre, it

was about the average, very tearful.

One of the novelties of the year was the visit of Mr Charles Warner. He appeared on 25th July, in "Drink," and gave a more terrible picture of the horrors of confirmed drunkenness than all the most rabid temperance orators could accomplish. Warner is a fine actor, both in melo-drama and tragedy. Signor Tessaro, the *impressario*, organised a subscription season for the performance of plays in French. The actors were fairly good, but there was no star, and failure was the result. They performed at the Gaiety. The other novelty was the first appearance of Mr. George Miln, a tragedian of some originality and power; his first character was Hamlet; his next, Richelieu. There was more of the scholar in his impersonation than an attempt to extract applause by singularity of points; occasionally, however, he gave a new reading of passages that evinced a thoughtful study. The "Lights o' London," held the stage at Her Majesty's previous to Miln's engagement, and Rignold was rewarded by a good run. In December the Majeronis played a short season, "Marie Antoinette" being the most successful of their productions.

In January, 1889, a novel drama was produced at the Criterion, by Mr. Charles Arnold, "Hans the Boatman." The incidents were simple and the play pretty. In the course of the performance some juvcnile part singing was given, and not the least interesting feature was the first appearance with Arnold of his dog, in time as well-known off the stage as on. piece became popular, and was repeated several times. The Brough and Boucicault company reappeared in February, in "The Magistrate," "Betsy," "The Glass of Fashion," and several other plays, including "She Stoops to Conquer." "Money" was performed on 17th June, when Mr. Percy Lyndal made his first appearance in Sydney as Alfred Evelyn. Though young in his profession he gave promise of reaching a good standard. At Her Majesty's "Youth" ran for several weeks.

The most successful Australian dramatic author—that is Australian born—is Mr. Haddon Chambers. This gentleman, a native of Sydney, had sufficient confidence in his ability to run the gauntlet of London critics and audiences. "Captain Swift" was one of his efforts, and this play took exceedingly well in London. It has been so recently performed in Sydney at the Criterion that the It relates to the eareer of a Queensland plot must be familiar. bushranger, who after robbing a provincial bank there, flees the country, and at length reaches England, where he enters upon a respectable life, but is always in danger of discovery. The incidents are built upon this basis: Sensation is toned down until the end of the play, which culminates in the death of Swift, whose name like Byron's "Corsair," was "linked to one virtue and a thousand crimes." "Captain Swift" was produced at the Theatre Royal, on 16th February, 1889, Mr. Charles Warner representing Swift, with that power for which he is celebrated. There was, however, one

point that could hardly fail to strike even the ordinary spectator; he was too sensitive, and too easily distressed by the barest allusion to any colonial incident of which he was cognisant connected with his Australian life.

At Her Majesty's, Mr. Gilbert H. Parker's drama, "The Vendetta," taken from the novel, "Mr. Barnes of New York," was produced in February, and ran till 22nd March. Rignold sustained the part of Count Danella. The dialogue is well constructed, and the situations effective. On 23rd March, "Madame Midas," dramatised by Mr. Phil. Beck (who had just returned from England), followed the "Vendetta," and proved another of Rignold's "running" resources. In April Mr. F. Thornton reappeared at the Criterion in "Sweet Lavender," and Bland Holt's company performed "The Union Jack" at the Royal in June, "spectacular" Shakspeare was now to rule for a time at Her Majesty's Theatre.

Mr. Horatio Gilbert Parker dramatised "Faust" and it was produced at Her Majesty's Theatre in March, 1888 as a gorgeous spectacle, Mr. Rignold sustaining the part of Mephistopheles, Darley, Faust, and Kate Bishop, Marguerite. The operatic incidents were closely followed, some additions being made and the dialogue eleverly constructed. Though flagging slightly from its length of performance the play was well received, and ran for several weeks. Those who may have seen Charles Kean in Mephistopheles will probably think that Rignold had not enough of "the devil" in him—he

certainly looked a jolly fiend.

In the production on August 24, 1889, of "Julius Cæsar," taken altogether, the characters were sustained so well that, without the elaborate adjuncts of scenery and processions, the splendid tragedy would, from an adjuncts of scenery and processions, the spiendid tragedy would, from an acting point of view, have been a success. Rignold's Marc Antony, J. F. Cathcart's Brutus, Jewett's Cassius, and the Portia of Miss Kate Bishop, commended themselves highly; and for the other parts, a careful selection of representatives was made. Mr. Jewett, who for the past four years, has occupied a prominent position on the boards of the Royal, proved himself an effective Cassius, albeit he was not "lean and hungry" in appearance; and he was certainly the favourite of the fairer portion of the audience. The two most striking passages were Antony's lament over the body of Cæsar, and the grand scene between Brutus and Cassius in the tent. The Forum scene was admirably arranged, and if the addresses lacked the wonderful declamation of John Kemble and Young, the general effect was undoubtedly fine in the extreme. The tragedy had a successful course till October 12; and in recognition of Mr. Rignold's enterprise, and as an incentive to further effort in the same direction, a public dinner was given to him. Henry V succeeded, and on October 25, a military drama "Held by the Enemy," was produced, in which Miss Florence Stockman, an American actress, made her first appearance favourably. Miss Katie Putman, and a clever American company, including H. Leston, were engaged for the Gaiety, leased by Mr. L. Foley. Their novelty was "The Old Curiosity Shop," in which Miss Putman doubled the parts of Little Nell and the Marchioness. Jennie Lee again appeared at the Royal on October 12, and on December 11 this theatre was closed for repairs till Boxing Night. "The Flying Scud," a well-known "horsey" play, at Her Majesty's, introduced Mr. Frank Drayton, and Miss Madge Seymour, to Sydney; Mr. Edwin Thorn sustained D'Artagnan in the "Royal Guard," and Mr. M. Wade gave a rendering of "Rip Van Winkle." Instead of a pantomime for Christmas, Riggeld determined on producing another Shekaragrien play "Midgenesia". Rignold determined ou producing another Shakspearian play, "Midsummer Night's Dream." It was magnificently staged, well played, and caught the

audience immensely. The Theatre Royal pantomime "Aladdin," was, as usual, of the most gorgeous character as regards scenery and dresses, and characterised by very clever acting, Jenny Lee being one of the corps in

the burlesque.

"Little Lord Fauntleroy" was produced at the Theatre Royal on February 8, 1890, Miss Olive Berkley, Gracie Hopkins, Ethel Winthrop, Louisa Berkley, and Harry Edwards (who had now became a veteran on the Australian stage) being of the company. Mr. Charles Putman had got together a good company for the Opera House, and opened in March with "Hans the Boatman," introducing Miss Irene Lambetti. Miss Ruth Wallace and that old favourite and clever comedian, J. G. Joyce, supporting Charles Arnold. Mr. George Miln and Mrs. Louise Jordan gave a season of drama at the Standard, commencing on March 1, and the Vivians took the stage of the Gaiety in "Missing at Lloyds."

The Theatre Royal dramatic season was inaugurated on March 8 with "The Pointsman," a railway episode, and several artistes, new to the Sydney public engaged in England made their first appearance in the Colony. Among them were Alfred Bucklaw, James Stevenson, W. Calvert, Miss Clara Cowper, Miss Edith Blande, Miss Louise Emery, Mr. Wilmot Eyrey, and the popular

comedian, Mr. Frank Emery.

It was during this season that Mrs. Brown-Potter and Mr. Kyrle Bellew made their debut in Sydney, on April 5th in "La Tosca." Mrs. Potter is a follower of Sara Bernhardt without any approach to the extraordinary talents of the great French actress. In Mr. Bellew the stage has certainly an actor of rare qualities for certain parts, and it may be said that the success of the Brown-Potter performances was in a great measure due to his ability. On April 5, too, Mr. Rignold introduced his brother William and Miss Bessie Rignold to the patrons of her Majesty's in "Now-a-Days." If only for one character, Falstaff, the visit of W. Rignold to the colonics will be memorable.

The attraction of the colonies was sufficient to induce Mr. J. L. Toole to sunder for a time his long and prosperous association with the British public, particularly the London people. Nearly everyone had heard of Toole and his comicalities on and off the stage, had read his witty speeches at Savage Club dinners, and other congenial gatherings; and those in Australia who had never seen him were pleased at the opportunity of looking from his portrait to the man himself; while others to whom he was familiar were no less anxious to see him again. Well, he came, but did not exactly conquer. Toole is essentially a comedian of the old London school, and that school is not well understood at the antipodes. But it was impossible to withstand his humour, his power of mimicry, and his natural wit, and at last he overcame the lukewarmness of his audience. Mr. Toole opened at the Theatre Royal on June 7, 1890, as Chawles in "A Fool and his Money," and "Ici on parle français," and after went through a round of his most celebrated characters. His stay was, for one who would be so missed in London, a rather long one, and in all the colonies he visited he was, it may be said, the idol of many circles of friends, and amusing anecdotes of his little bits of fun with one or other of the characters of each city he visited might be told by the score.

The Gaiety was occupied in June by the Holloway, Horne and Little dramatic company, and on July 12, Miss Janet Achurch appeared for the first time in Ibsen's play "The Doll's House," supported by Mr. C. Charrington. Never were opinions more diversified on theatrical matters in Sydney than over this drama, and those who thought they understood it with others who

neither liked nor understood it, went to witness Miss Achurch's fine acting. The piece, however, grew on the public. Mr. Frank Clark organised an Irish American Comedy Company, which appeared first at the Gaiety, on July 14, Mr. E. Gilbert being the novelty. At Her Majesty's "The Castaway" gave Miss Maggie Moore an opportunity of making a hit as Meg, and in order that Miss Achurch might display her talent in tragedy, "Macbeth" was produced, this lady appearing as Lady Macbeth, and Mr. George Rignold as Macbeth. Miss Achurch was not quite equal to so great a character, though by no means a failure. On October 25 Mrs. Potter and Mr. Bellew reappeared at the Theatre Royal as Romeo and Juliet. For the lady it was not altogether a judicious choice of characters. But Mr. Bellew looked Romeo, and acted with evenness throughout. "Hero and Leander" followed, and then Mr. Bellew appeared as David Garrick, and in that part has had on the Australian stage no superior either for humour or finish; the simulated drunken scene was remarkably good. Toole gave a series of farewell performances from December 18, and in concluding received an ovation.

Another new theatre was this year added to those already in existence, built on the site of the Academy of Music on the west side of Castlereagh-street, between King and Market Strects. It is called "The Garrick," and was opened by the proprietors, Mcssrs. F. E. Hiscocks and W. J. Wilson (the well-known scene painter), on December 22, with the first appearance of Miss Olga Nethersole, and Mr. Charles Cartwright, in "Moths." Both were well received, and have established themselves in public favour. Pantomimes ruled at the two principal theatres during the Christmas holidays and well into the following year.

When "Moths" had run its course at the Garrick, "The Idler" was substituted, in January, 1891. Grattan Riggs appeared in Irish and other plays at the Theatre Royal commencing in February, and the Bland Holt Company followed. A comedy season opened at the Criterion with "The Colonel," performed by Brough and Boucicault's company, and afterwards, "Modern Wives" and "Jane" were produced; then a little comedy "Hook and Eye," written by Norwood, who performed in it. The "Corsican Brothers" with Rignold, as the Brothers de Franchi, was put on the boards of Her Majesty's in April. A matinée performance was given at this theatre for the benefit of the Majeronis, who, owing to the severe illness of Signor Majeroni, had been for some time disengaged. The matinée realised over £400; it was the combined effort of their fellow-artistes in Sydney, aided by the numerous friends of the Italian actor and his wife that led to so good a result. Poor Majeroni, however, did not long survive this testimonial of the esteem in which he and the Signora were held by actors and citizens. He died at his residence, "Fontauris," 156, Victoria-street North. Miss Achurch once more presided at the Garrick in May, and "Masks and Faces" (in which she sustained Peg Woffington), "Camille," "Forget-me-not," "The Money Spinner," &c., were successfully produced; then Frank Emery, ran "Our Flat" to good audiences.

William Rignold reappeared at Her Majesty's in the "Lyons Mail," and there occurred on July 8, the last epoch in the history of the drama in Sydney, the appearance on July 8, 1891, of Sara Bernhardt as Camille. The marvellous impersonations of this great actress in a particular line—the French modern drama, have been the theme for the adulation of critics in all the countries wherein she has performed. Characters have been written specially for her by Sardou, one of the best playwrights of the century for

effect, and in these and nearly all others undertaken by her, she is beyond The higher French drama she has not made her study to such an extent as to take a position equal to that she enjoys in the region of Sardou-sensationalism—yet it cannot be denied that her conception of the eharacter of Joan of Arc showed that she possessed talents, that would have placed her under other eircumstances beside the best actresses of the world in this or any other century. Her strong individuality has made most of her characters specially her own, and in comparison all imitators must fall very far short of the original. No better proof of this individuality can be given than the attempt to alter the Cleopatra of Shakspeare to the peculiarities of Sara Bernhardt's instincts. They are the same in "La Tosca," "Frou Frou," "Fédora," "Théodora," "Adrienne Lecouvreur," and "Pauline Blanchard." But on instincts, which will always mark her acting, she has founded the Bernhardt school. Her reception on each evening she performed in Australia, was enthusiastic in the extreme—Frenchmen and women were almost frantic in their demonstrations,—that might well be anticipated: but the cold British caught the enthusiasm of her countrymen, and applauded with might and This proclaimed the power of her delineations, and it is now no uncommon expression in the mouths of many who see other actresses in the same part, speaking the language "understanded of the people."-" Ah! she is not like Sara Bernhardt." By a coincidence the "divine Sara" was succeeded at Her Majesty's Theatre by another actor(?) more renowned, however, in the ring than on the stage. Mr. John Sullivan, the great American pugilist, was prevailed on by the Messrs. Macmahon of the "Evangeline" Company, to visit Australia, and he appeared in a play specially written for him by Mr. B. Harrison, "Honest Hearts and Willing Hands," on July 30. The Bernhardt prices were retained, but abandoned for the O.P. As a boxer, Mr. Sullivan was renowned, as an actor he was, except in one scene—the fisticus one—a failure. He was not a draw even on the first night, and the venture, to the satisfaction of the public, if not to those immediately concerned, collapsed. "Dr. Bill," and R. C. Costin's comedy, "Sunshine and Shadow" (Mrs. Marie Meyer, a pleasing actress, making her first appearance in Sydney in the latter play) were produced at the Criterion. Mr. Cartwright and Miss Nethersole appeared at the Garrick in Pinero's play, "The Profligate."

"The Merry Wives of Windsor," produced at Her Majesty's on August 10, was a most acceptable change, and the more so as the character of Sir John Falstaff was admirably played by Mr. William Rignold. It is rarely that this comedy can be performed, for want of an actor capable of filling the part physically. The late Mr. Joseph Phelps made it his study, and was the best exponent of the character in his day. Mr. William Rignold's performance will probably rank as high; it is the best seen in Australia, and is not likely to be equalled for many years. Mr. George Rignold is not a comedian, but he made a most jealous and irate Ford, Miss Bishop and Miss Watt-Phillips were as lively a pair of Merry Wives as could be. Being well acted all through, it was successful. Darrell once more constructed a play, but out of very commonplace material, which he called "The Sundowner." For the information of those not acquainted with the meaning of this sobriquet it may be stated that there are a number of tramps in the Australian bush who almost live by making stations in the evening, after leaving one in the morning. The station proprietor or his servants supply them with food, and a night's lodging; the sundowner hits the time with extreme punctuality as a rule. Dampier also dramatised Ralph Bolderwood's novel, "Robbery Under Arms," and it was produced at

the Theatre Royal on November 2. At Her Majesty's, "Confusion" followed the "Merry Wives," G. and W. Rignold and Miss Bishop rendering

the principal characters. Then followed the pantomime.

The events of the present year, 1892, may be summed up shortly. At the Criterion, "Uncle and Aunts" introduced Mr. Tom Cannen and Mr. Charles Fahert. At Her Majesty's the comedy drama "Forty-Nine," and Gilbert Parker's play "Faust," preceded the Easter pantomime "Dick Whittington," with Coppin's Princess Company from Melbourne. Rignold leaving with his dramatic corps migrated to Adelaide. Bland Holt's company took possession of the Theatre Royal, with "A Sailor's Knot," in On April 13 a farewell benefit was given to Mr. G. R. Fortescue, the American actor, at the Criterion, and a farewell was also given to Anson at Her Majesty's Theatre, which must have been, in all respects, very gratifying to him. Two ladies of the Criterion company Miss Pattie Browne and Mrs. Molyneux are great favourites with the public; the former is quite Australian, and in soubrette parts has been so successful that she intends visiting London on the conclusion of her present engagement. The last notable arrivals in Sydney in connection with the drama are Mrs. Bernard-Beere, and Mr. Walter Bentley. The former made her début in "As in a Looking Glass" at the Theatre Royal on May 21; and the latter at the Garrick Theatre on June 4, supported by Miss Laura Hansen. Mr. Herbert Standing supports Mrs. Bernard-Beere.

The Theatre Royal, for the third time, was almost destroyed by fire on the 17th June, 1892. It broke out between 4 and 5 a.m., and burnt away the auditorium; fortunately the stage escaped, and thus many valuable effects were saved, including the wardrobe of Mrs. Bernard-Beere. To complete the engagements of this lady the Criterion Theatre was taken by

Mr. Musgrove.

PART II.

Music.

THE progress of music in Sydney has kept pace with the drama. Australians are a very musical people, and in Sydney particularly, this passion for the Divine Art is shown in many ways. Concerts are of nightly occurrence both in city and suburbs; there are a number of societies in existence for the cultivation of part-singing, more or less pretentious; in nearly every house votaries of instrumental music are to be found, and it is not inappropriate to call Sydney the "City of Pianos." Nearly every country town has its musical club. In some its Liedertafels; and with the majority a creditable—it may be said under the circumstances, highly creditable—result is the outcome. The climate of parts of Australia is suited to the vocal organ, particularly in females, and from time to time, amateurs come before the public, possessed of really fine voices; some survive, but the greater number disappear after a short period, and are seldom, if ever, heard again in the concert-room. With such a wealth of material at command, from which fine vocalists might be produced in larger numbers than they have been, the fact seems unaccountable to many, but a little reflection will lead to the causes of this anomaly. There are two-one, the lack of perseverance and patience in the student, and the other the incompetency of teachers. The predominating object of young amateurs is to "fly before they have feathers." A short term of tuition, discarding the primary stages of musical education, and an endeavour to sing pieces altogether beyond the capacity of the voice, and for which the study has been superficial, is the course of most young ladies and gentlemen who have gone beyond the family circle to seek approbation. To one or two set pieces they have sacrificed the essentials of good vocalisation, and this frequently under the instruction of teachers who have little, if any knowledge of the capabilities of their pupils for such a physical task, or even able to form an opinion as to the lasting quality of the voice. Made voices soon fail; and yet it is no uncommon thing for a teacher to reverse the order of nature, and destroy a good contralto or mezzo-soprano, by forcing them into the range of a high soprano, a baritone to a high tenor or a growling basso. This method of destroying voices is most effectual, and will to a large extent account for the comparative paucity of really good and decided colonial vocalists; they lack that individuality which marks the properly educated average singer. The example of Garcia should always be impressed alike on the teacher and pupil-you must have other relative organs to the vocal trained, and if they are neglected, there is little chance of success. With one or two exceptions, those who have succeeded as Australians were instructed by persons who had received a sound musical training in England; others by perseverance, hard study, and a subservience of their own opinions to those from whom they could learn—a very rare quality with youth of the present day. High-class instrumentalists are more prolific than vocalists in Australia, but—and here comes the pinch—to attain their position they have sought the conservatoires of Europe, and had to commence by unlearning much. A bad style, a superficial superiority, acquired in the early stages of musical education, whether vocal or instrumental, is hard to eliminate, and

therefore, in teaching and in learning, the proper course is to lay the foundation for that high after-instruction which can hardly be obtained in the colonies. Something, however, could be done towards conserving musical talent in our communities for development; and no better means to this end could be adopted than by the establishment of au Australian Academy of Music. Surely it is possible to sink provincial jealousies in this matter, so as to bring about the unity of the whole country. The natural genius in music in Australia is now running to waste, notwithstanding the chairs of music at the Universities and the Trinity College examinations. For one that is by good fortune enabled to secure education in the celebrated schools of Europe hundreds are without hope of such an advantage. In the brief record of the progress of music in Sydney which is given hereafter, it will be seen that several Australian-born musicians acquired positions of some eminence after a visit to Europe, and it is not too much to say that, with advantages approaching those to be obtained there, many others would have achieved success that under present conditions is hopeless. Public taste is to some extent formed by the opinions of those who are supposed to be capable of directing it. The province of the critic is not unqualified praise or wholesale condemnation, but to show both the public and the performers where success is attained, and where improvement is necessary. It is said that no criticism can stop the progress of genius or raise mediocrity to eminence; this is only partially true. Great genius is no doubt able to combat adverse criticism, but, on the other hand, meritorious work has frequently suffered by the con-demnation of incompetent and unimpartial censors. That which is good should not be despised because it is not up to the highest standard: it should To "slate" is easy—to discriminate requires consideration.

In the early days of Australian colonisation musical performances were, as might be imagined, of a primitive kind, if we except the regimental bands. Indeed, several of the musical celebrities of fifty years ago had been attached to military bands, and, leaving their regiments, became teachers and performers in Sydney. The piano was almost confined to the manipulation of ladies, some of whom, particularly Mrs. Prout and Mrs. Logan, were excellent players and instructors. Concerts were given, with vocal programmes entirely of ballads and glees, with solos on the key-bugle, the flute, seldom the violin, and occasionally the oboe. It was fortunate that a lady holding a very high position in the Colony was not only a warm patron of music, but an accomplished musician herself; this was Miss Bourke, daughter of His Excellency Sir Richard Bourke, and afterwards Lady Deas-Thomson. Under her fostering care such talent as was available in the early thirties

often appeared in public.

Mrs. Taylor, an actress with a good voice, gave concerts when not engaged at the theatre. One of these took place at Levein's Pulteney Hotel, Bent-street, on March 24, 1835, and consisted entirely of old English ballads, and to this concert Mr. Joseph Simmons contributed a couple of songs. The Pulteney was the old Australian Club; and the diningroom, in which the concert took place, is still in existence; the building is now used by the nurses of the Sydney Hospital. In the same year Mr. Stubbs, well known afterwards as an auctioneer, the "George Robins" of Sydney, gave a concert at the Royal Hotel, "assisted by the whole of the professors and amateurs of Sydney." Stubbs was a good flautist, but he performed well on several other instruments.

Mr. Wallace, brother of Viucent Wallace, was also a performer on the flute, and some years after led a theatrical orchestra, playing the violin. Another prominent musician was Leggatt, once in the band of a regiment stationed in Sydney; his principal instrument was the oboe. The concerts with any pretensions to classical and other high-class music were given by

Mrs. Prout and Stephen Marsh, a harpist and composer.

The first era in the musical history of Australia was the unexpected appearance in 1836 of William Vincent Wallace, the celebrated composer of "Maritana" "Lurline," "Matilda of Hungary," and other operas. Wallace came to Sydney unknown as a musician save to a few, went to the bush, and was for a time engaged on a station. He returned to the metropolis, and some friends hearing him play by accident were amazed to discover in a simple immigrant a violinist of the first rank, and at the solicitations of Sir Richard Bourke, the Governor of the Colony, he was induced to give a concert, which took place on the 12th February, 1836, and proved a great He played his own compositions, both for violin and pianoforte. The tickets for this concert were 7s. 6d. each. He then advertised himself as "Leader of the Anacreontic Society and Professor of Composition of the Royal Society," and commenced teaching. Wallace did not remain long in Sydney. He went to New Zealand, from there he proceeded to South America, passed through a variety of incidents, and then returned to London, where he composed the opera of "Maritana," and became famous, not only as an operatic writer, but as a composer of music for the pianoforte, which rctains its popularity to this day; his finest being the fantasia on "Maritana,"

seldom performed.

In 1836 the Deane family arrived from Hobart Town, and it is only justice to them to record that they did much towards the introduction of classical music into the concert-room. Mr. Deane, senior, was organist of St. David's Church, Hobart Town, for ten years previous to his making Sydney his home. He was, before his emigration to Tasmania, a performer at the London Philharmonic Society's concerts, and was a sound musician. Miss Deane was a well-cultured vocalist, and a good pianist; John Deane (fils) was well known in Sydney as a violinist, sometimes leader and conductor; and Edward Deane made the violoncello his speciality. Vincent Wallace at once availed himself of this valuable addition to the musical profession, and gave concerts in conjuction with the Deanes, at which, it may be said, the first string quartette performances took place. The Deane family long held a foremost position in the musical world of Sydney, and, to the present day, the name is familiar in the concert programmes. They were the first to give promenade concerts in Sydney, at the Royal Hotel, in 1850, an example followed by Mr. Emanuel, a pianist and musical instructor, in 1851. It may be of interest to mention here that the late Mr. W. H. Aldis was a frequent vocalist at concerts given by Mr. Deane. Mr. Aldis' name was connected with the musical history of the colony for forty years. He devoted both time and money to the advancement of the art; was the friend and adviser of many professional visitors to Sydney; and the large room over his establishment in George-street was often used to introduce artistes to the critics. His eldest daughter, Mrs. Palmer, is well known as an accomplished pianist, and for some years was a soloist at the principal concerts in Sydney; musical talent is inherent in the family.

Vincent Wallace brought out his sister, Miss Wallace, as a vocalist at the concerts given in 1836. Miss Wallace (better known as Madame Wallace-Bushelle) was without doubt the finest of all sopranos that had appeared in Sydney; so well cultured as to become the exponent of many of the brilliant arias of Rossini, Bellini, Weber, and other celebrated composers. Her voice was a pure soprano, clear, flexible, and expressive; she was very popular and a great favourite with the ladies, who presented

her with a magnificent harp. From the concert-room Miss Wallace rose to an operatic prima donna in Sydney; and after the death of Mr. John Bushelle, senr. (who was a very fine basso), went to England, a widow of 21, and for many years appeared as the heroine in her brother's operas; she also visited America, returned to Sydney in 1864, and devoted herself to teaching singing, for which she was thoroughly competent, having herself studied while in Europe under good masters. Many of the best amateur lady singers during the last twenty-five years were her pupils. Mrs. Wallace-Bushelle died a few years ago. Mr. John Bushelle, her son, was an accomplished singer, with a fine low baritone, and up to the time of his death was well known as taking a leading part in oratorios and concerts

when his health would permit.

Mr. Isaac Nathan, a musician and composer, who set some of Byron's Hebrew melodies to music, eame to Sydney in 1841, and had not been many weeks in the Colony when he arranged for a performance of sacred music in St. Mary's Cathedral. It was described as an "oratorio," and consisted of selections from the works of Handel, Mozart, Haydn, and some of his own eompositions. The vocalists were—Mr. John Bushelle, sen., Mrs. Bushelle (née Miss Wallace), the Misses Nathan (2), Miss Strickland, Miss Anne Winstanley, and Messrs. Morgan, Goherty, Boyce, Rigby, Allen, Falchon, Derby, Kelly, and Wye; a number of boys from the various church choirs in Sydney formed part of the chorus. The tickets for the nave were 15s. each, and for the western end 10s.; even at these prices there was a large audience. On May 27, 1842, Nathan gave a Madrigal Concert in the hall of the Sydney College (now the Grammar School). At this concert an aboriginal melody, composed by him and dedicated to Mrs. Deas-Thomson, was given. It was divided into solo, quartette, and chorus; the melody was entitled "Koorinda Braiee." For many years Mr. Nathan was foremost in musical matters in Sydney giving concerts and presiding over oratorial performanees. An aecident befell him when alighting from a tram in Pitt-street. He fell, and was so severely injured by the wheel that he died shortly after.

The production of opera in Australia commenced on February 12, 1844, when Rossini's "Cenerentola" was performed at the Victoria Theatre, with a cast that at the present day would be considered ludicrous—if the principal character is excepted. There was then but one copy of the score of the opera in the Colony, and that was in the possession of Mr. Nathan. No English version of the libretto could be found, and a translation had to be made by Mr. Richard Thompson, then on the Press, who took great interest in the matter. All the performers in the opera, with one exception, were members of the dramatic company of the Victoria—the exception being Mrs. Wallace-Bushelle, who sustained the part of Cinderella, and sang the music splendidly. The rest of the cast was as follows:—Mr. J. Lazar, Baron Pomposo; Mr. J. Simmons, Dandini; Mrs. Gibbes, the Prince; Mrs. Wallace, the Page; and Mesdames Louise and Torning, Thisbe and Clorinde. Lazar and Simmons acted well, and made as much of the buffo duet as actors could. The opera was highly relished by the public, and was frequently performed.

One or two musical dramas were all the operatic performances that followed, until the Messrs. Frank and John Howson, Mrs. Stirling (afterwards Mrs. Guerin and now Mrs. Stewart), and Madame Carandini joined the eompany. The latter has been continuously before the public since then, and her daughters Rosina and Fanny have held a popular position as concert singers throughout the colonies. "Fra Diavolo" introduced Mrs. Stirling to the Australian stage on August 14, 1845, that lady playing Zerlina; though not performed as an opera, much of Auber's music was given.

Weber's Opera of "Der Freischutz" was produced at the Victoria on August 25, 1845, with the Howsons, Mrs. Stirling, and Madame Carandini in the principal characters. It was the custom in those days to give plenty for the money, and after the opera on the second night, "Don César de Bazan" was performed; on the third night the five-aet comedy, "The Honeymoon," and on the fourth representation "The Stranger" was given as an afterpiece. "Gustavus III," elaborated by Verdi into "Un Ballo in Maschera," was the next operatic display on October 23; and on November 10, "Masaniello," the baritone taking the part of the fisherman. "La Sonnambula" was presented on December 9, Mrs. Wallace, sustaining the part of Lisa. Mrs. Stirling was a fair actress in drama, but her forte was opera; she had a pleasing soprano voice, which she used with the skill of a well-eultivated artiste. Mr. F. Howson was a rich but not powerful baritone, and his brother John a good tenor; both were thorough musicians. These operas were occasionally performed. On May 12, Barnett's "Mountain Sylph" was added to the *répertoire*, and ran for a week; a rare occurrence then. That popular lyric work, "The Bohemian Girl," was first performed in Sydney on the 15th July, 1846, with J. Howson as Thaddeus, F. Howson, as Devilshoof, Mrs. Stirling as Arline, Mrs. Gibbes as the Gipsy Queen, and Mr. J. Lazar as Count Arnheim. It was a creditable effort, but Lazar was unequal to sentimental opera, and his rendering of "The Heart bowed down" elicited from the audience anything but sympathy. The "Bohemian Girl" was very successful, however, and ran on the opera nights for some weeks.

The musical dramas of "Guy Mannering," "Rob Roy," the English operetta "The Waterman," with J. Howson as Tom Tug, who was supported by Mr. Saville, a recent addition, were given with the operas already named, until November, 1847, when "The Night Dancers" was performed and took well. On August 3, 1848, "The Siege of Rochelle" was produced. Sneessful as many of the operas had been, they were eclipsed by the performance of "Maritana" on April 19, 1849. The "distribution" of characters gave to Mr. J. Howson, the part of Don Cæsar; F. Howson, Don Jose; G. H. Rogers, the King; Mrs. Guerin (Mrs. Stirling), Maritana; and Mrs. Rogers, Lazarello. This most popular of all English operas "went from the jump." There were no stars in the east, but on the whole, the resources considered,

it was very fairly given, and pleased all.

The first vocal "star" to appear in the eolonies was Miss Sara Flower. This gifted contratto came quite modestly before the public. The announcement of her debut was simply that "Miss Flower from the Nobility Concerts in London would make her first appearance at a concert given by the Messrs. Marsh at the Victoria Theatre on May 3, 1850." One of the songs chosen for that oceasion was "By the Sad Sea Waves," and for the first time the pure contralto tones were heard in Sydney. Her visit to Australia, now forty-two years ago, astonished persons in England, where she held a good position on the concert platform, as much as it did many colonial residents, who could appreciate the splendid quality of her voice. The audience at the concert on May 3 were surprised and charmed; and it might be thought the critics would have been elated. Her first appearance was dismissed with the following brief notice in the leading journal of that vear in Sydney:-"The concert given by the Messrs. Marsh last night at the Victoria Theatre was most successful. The great interest of the evening was the début of Miss Sara Flower, of whom much was expected, and contrary to what usually occurs in such eases the expectations were fully realised. Miss Flower's voice is of great compass and power, rich

in tone, and her enunciation most distinct." The fact is that so perfect a voice of the quality has not to this day been heard in Australia, not one better cultivated. The contralto parts taken by her in opera here have never been equalled musically, and as a proof of the extraordinary range of her voice, as well as her ability in lyric drama, it need only be mentioned that she was the first Norma in Australia. Two characters in which she afterwards appeared—Azucena in "Trovatore," and Maffco Orsini in "Lucrezia Borgia"—have not been equalled by any other artiste in Australia; though a splendid acting representation of the former was once given in Melbourne by Lucy Escott, who declared that she would not attempt the part again. Sara Flower married Mr. Sam. Howard, actor and manager, never returned to England, which probably accounts for the omission of her name in Grove's Musical Dictionary, and after a somewhat chequered career died about twenty years ago, in comparatively poor circumstances, in a cottage in Victoria-street, Darlinghurst.

Promenade concerts were inaugurated by the Deane family, in 1850, at the Royal Hotel Saloon; and a series of subscription concerts were given in the same year by Miss Flower, and Madame Carandini. At the Victoria Theatre, on February 24, "Masaniello" was produced, followed by "Le Cheval de Bronze" on March 3. Sara Flower took a benefit and appeared for the first time in opera, as Cinderella, in 1851, afterwards in the "Enchantress" and "The Daughter of the Regiment." On February 16, 1852, "Norma" was presented with John Howson, as Pollio, F. Howson, Oroveso, Madame Carandini, as Adalgisa, and Sara Flower, as Norma—this production was an event; and though the music for the priestess is unsuited for the contralto register, Sara Flower managed the difficulty so well that the performance of the part was excellent; and the Adalgisa of Madame Carandini was also good. "The Daughter of St. Mark" was produced on Lune 22.

Winterbottom, who in London was one of Jullien's celebrated band, arrived in Sydney in 1853, and at once organised a series of promenade concerts, on the model of that "Napoleon of Quadrille," as London Punch styled him. These took place in the only hall available, the Saloon of the old Royal Hotel, commencing on April 26. The principals were H. Marsh, (piano), Richardson (flute), Evan Sloper (saxhorn), Kohler, (cornet), and Mrs. Storr (harp); the vocalists were Mrs. Fiddes (soprano), John Gregg, said to be a pupil of Staudigl (basso), and afterwards Miss Flora Harris. Winterbottom's instrument was the bassoon, on which he was a fine performer; and he also conducted in the style of Jullien, quite a feature of the concerts. They were a success and ran a month.

In 1853 St. Mary's Choral Society was formed, Messrs. Wilkins and Sigmont being the secretary and conductor respectively. The old Sydney Philharmonic Society came into existence in 1854; John Hubert Plunkett (then Attorney-General) who was an enthusiast in music, was elected president. The society lasted for many years, and produced at various times, the oratorios of "The Messiah," "The Creation," "Elijah," and others.

If Sara Flower's début in Sydney was comparatively unnoticed, the case was very different with the advent of Catherine Hayes. Veni, vidi, vici, might well be applied to this daughter of Erin, gifted with a voice of extreme beauty as regards softness and expression. Judges, barristers, leading political, ecclesiastical, literary, and mercantile men led ovations that scarcely had a parallel in the career of any other artiste. She was the queen of the hour, and her subjects were most devoted. Mr. Bushnell, the agent, was

her prime minister, through whom only she could be approached as it were. Levee after levee was held at the hotel honoured by the residence of the On the evenings of her concerts carriages of leading citizens filled with flowers to be afterwards showered on the stage, drew up at the Victoria Theatre. She was the idol of the Hibernians, who infused their enthusiasm into their fellow citizens of other nationalities. Green ribbons were worn in her honour, even by people who did not sympathise with the political emotions of which this colour is the symbol. Parties were given in all directions, her presence was the charm; to be in the same room with her was a delight, to converse with her a beatitude. Towards the close of the Hayes season, a very valuable set of jewels was presented to her at the theatre, where she was surrounded by the most important personages in the community, who completely filled the stage. The presentation was made with all the deference due to royalty; portraits of the principal people concerned in the ceremony were given in pictures of the event; and, as a climax to all this adulation, on leaving Sydney, Miss Hayes was followed to the place of embarkation at the Circular Quay by a procession of notabilities. Two reasons may be assigned for this demonstration; Kate Hayes was the first vocal artiste whose reputation had preceded her, whom many had heard in the old country, and her nationality was an immense draw, when it is remembered that a Judge and an Attorney-General, both Irishmen, were the vanguard. Catherine Hayes sang first in Sydney at the Victoria on September 25, 1854, the only other new singer who appeared with her was M. Emile Coulon, a baritone, who subsequently performed in opera successfully. The prices were raised to boxes and stalls, £1; upper circle, 15s.; pit, 10s.; gallery, 5s. At these, for Sydney, enormous prices the theatre was filled nearly every evening; and, as showing the nightly receipts, a concert given by Miss Hayes for the benefit of the Randwick Asylum realised over £1,000, devoted to the building of the Catherine Hayes Hospital in connection with that institution. As an operatic artiste Catherine Haves failed in London, but was a success in Dublin in light parts. was in Irish and Scotch ballads that her success lav; for the rendering of these she had peculiarities of voice possessed by no other singer of the same class of music; the higher notes were not particularly remarkable, but the lower and middle registers were liquid and beautiful in the extreme; it was this singular quality that obtained for her the title of "The Swan of Erin," that bird in dying emiting a soft and plaintive note considered to be the expression of "sublime sadness." Miss Hayes during her sojourn in the colonies appeared as Amina in "Sonnambula," the music of this opera being suited to her; and also in "Norma," entirely beyond her powers. Delicate health precluded intense study and the exertion necessary for heavy opera, as was shown on one occasion when performing Norma: after the second act, she was so exhausted that further effort on her part was impossible, and Madame Sara Flower sustained the character in the last act. On the announcement being made of the change, a large proportion of the occupants of the dress-circle and stalls had the bad taste to retire. Catherine Hayes remained in the colonies for two years; the big prices, however, did not last, and her farewell concerts in Sydney could be attended for 7s. 6d., 5s., 2s. 6d., and 1s. She returned to England in 1857, having amassed a fair fortune by her tour through America and Australia (principally in the latter country), married her agent, Mr. Bushnell, and died at Sydenham, near London, on August 11, 1861. A fine oil portrait of Miss Hayes hangs in the committee-room of the hospital at Randwick, bearing her name.

In November, 1854, Miska Hauser, a Hungarian violinist, visited Sydney, and performed at the Victoria theatre, his characteristics were a very glassy tone, and skilful manipulation of harmonics; his rendering of De Bériot's concertos was his *forte* in the classic school. Hauser travelled through the country and gave concerts, and by this means did much service in the elevation of musical taste in the interior. He said on one occasion when visiting a small country town, "I can take my violin under my arm, and play—if with accompaniment, well; if not, well too. The pianist cannot take his piano in a carpet-bag." Hauser may be regarded as the pioneer of violinists of celebrity. He was a pupil of Böhm and Mayseder, and when only twelve years of age made a tour through Europe. After leaving Australia in 1858, he resumed performances on the Continent, and in 1860 was *feted* by King Victor Emanuel and the Sultan of Turkey. He died in Vienna on December 9, 1887.

Mr. and Mrs. Herman, violinist and pianist, introduced chamber music to Sydney. Both were good executants, and well acquainted with the best composers. After appearing at a few concerts, they gave "readings" of strictly classical music in a room in one of the houses on Church Hill, at present known as the office of the *Freeman's Journal*. The audiences were small, and confined solely to those who appreciated that class of music. They were very enjoyable, and the series lasted for over a few weeks.

Madame Anna Bishop, once cantatrice at La Scala, and who had acquired a reputation in Europe, arrived in Sydney in 1855, and was accompanied by another celebrated musician, the Chevalier Bochsa. This renowned harpist and composer was, on his arrival, suffering from dropsy, and, though he took his place in the orchestra in the Prince of Wales Theatre on the first night of Madame Bishop's appearance, and on three other occasions (when he had to be carried in), his death occurred at the Royal Hotel a few weeks after his arrival. His remains are interred in the Newtown Cemetery, over which Madame Bishop placed a monument, surmounted by a harp with broken strings. A few days before his death Bochsa composed a requiem, which was sung at his funeral. Madame Bishop's début in Sydney took place at a concert given in the Prince of Wales Theatre on the 16th August, 1855. Public enthusiasm had been so exhausted over Catherine Hayes that there was apparently little left to bestow on her rival, and the house, though well filled, was not by any means crowded; the welcome accorded her was, however, genuine and spontaneous. As a singer of ballads, particularly of the Irish and Scotch plaintive class, Madame Bishop was not equal to Kate Hayes; but, as an operatic artiste and a musician Bishop was far her superior; during the first visit of the latter to Sydney she did much for the advancement of colonial taste in music. Her stay in the colonies extended to two years; she introduced several operas, new to Australia, during her sojourn, "Lucrezia Borgia," "Martha," and "Linda di Chamouni" being among the number. Her "Norma" has never been equalled; the only approach to her in this character was Barratti, who certainly gave a fine rendering of the part. It was fortunate for Madame Bishop that in scenes selected from opera, given during her first season, she had the support of a very good tenor, M. Laglaise, and afterwards of an English opera company, through whom she was able to produce full opera. Laglaise was a "French tenor," a quality distinct from Italian or English, being more demonstrative than melodious. This artiste did not remain long in the colonies; he returned to Paris and secured an engagement at the Opera House there for second parts.

Ali-Ben-Sou-Ale, a Turk, but generally supposed to be either a Frenchman or an Irishman dressed in Turkish costume, gave concerts, the novelty being his performance on an instrument styled the "Turkophone," something like a bass clarionet with a curved bell at the end. The tone was rich and sonorous. "Ben Sullivan," as he was familiarly called, was a good executant on this particular article. The Tonic-Sol-Fa system was introduced into this country by Mr. John Churchill Fisher, who taught it in the Fortstreet Public School, from which it extended to a number of other Public Schools in the Colony. The system obtained for some years, but has now been abandoned for the old notation.

Mr. Black (who afterwards built the old Theatre Royal in Melbourne) took the Prince of Wales Theatre, which had been renamed The English Opera House, in 1856, for operatic purposes. He had recently arrived from England, and brought with him Miss Julia Harland (Mrs. Hoskins), Mr. Walter Sherwin, and Mr. Farquharson; with these he associated Mr. J. Howson, Mr. Stewart, Miss Flora Harris, Miss Cramer, and Miss Warde. The season opened with "La Sonnambula," Miss Harland sustaining the part of Amina; Sherwin, Elvino; and Farquharson, the Count. The latter was the only one of the new artistes that attracted notice; he had a fine, full, deep, baritone voice of limited compass, with a powerful middle C always in reserve; of this note he made great use for "bringing down the house." Sherwin was a well-cultivated, but rather weak tenor; he became more popular on the platform than on the stage, and for many years was one of the Carandini Concert Company. Miss Harland's voice had seen better days. The season was a complete failure financially.

Madame Clarisse Cailly, the possessor of a fine soprano voice, and an excellent operatic performer, gave her first concert at the "Royal Hotel," on August 15, 1856. M. Boulanger, certainly the best pianist that up to the year 1856 had visited Australia, performed at a concert given by the Sydney Philharmonic Society; his musical education had been of the classic school, and his interpretation of that music was marked by considerable ability some of his compositions for the piano show much talent both in

ability, some of his compositions for the piano show much talent, both in melody and harmony, and have occasionally been performed by Mrs. Palmer (née Aldis), who studied for a time under Boulanger. After rolling about the colonies for some years he proceeded to China, from where news of his death was received. Madame Rawack was another pianist to whom the Sydney musical public were for a considerable time indebted for admirable readings of high class compositions. Herr Rawack had previously appeared

as a solo violinist, his first performance taking place in what is now the Girls' High School, in Castlereagh-street, Sydney.

M. Horace Poussard and M. Douay gave concerts in 1856, the principal feature being the performance of solos for the violin and 'cello, and duets for the same instruments. They were both acknowledged musicians of ability. M. Poussard is a sterling violinist of the strictly legitimate school. He remained in the colonies for a few years, then returned to Europe, and revisited Sydney after an absence of several years, again took his place as a soloist and teacher of violin and piano, and is now a popular identity in musical circles. M. Douay was a dreamy player on the 'cello. He seemed, when performing, to be entirely absorbed by the instrument, often introducing extempore passages when playing, but always in unison with the subject; in fact, at times, there was something supernatural in the man and the tones he produced from his instrument; his brain was no doubt affected, and on his return to France it was reported that he had been placed in a lunatic asylum near Paris. A melancholy story is related of Douay, the

truth of which, however, cannot be vouched, as the authority is a paragraph that appeared in one of the Paris journals; it was to the effect that the Empress Eugenie was visiting that asylum one day, and while being shown over the building she heard the most plaintive and delicate sounds of the 'eello, and listened for some minutes enwrapt by the melody; the player was the unfortunate but highly-gifted Douay. Mr. Armes Beaumont made his first appearance at the Poussard and Douay concerts; he created then a most favourable impression.

A subscription opera season opened at Prince of Wales Opera House, on April 2, 1857, with Lavenu as conductor. The company was a strong one and comprised Madame Carandini, Sara Flower, Mrs. Guerin, Madame Cailly, Laglaise, J. and F. Howson, Farquharson, Fisher, and Herr Schluter, and later on Emile Coulon. This may be considered the first double company. The principal novelty was the appearance of Madame Cailly as Norma, a

character she admirably sustained. The season closed in May.

Madame Bishop gave concerts which ended on August 15, and then she organised a performance of Rossini's "Stabat Mater"; this took place in St. Mary's Cathedral, on August 15, 1857, for the benefit of the fund for enlarging that edifice. A screen was placed before the altar, and a large platform erected; in the centre of the building a semi-circular enclosure was railed off for the Governor, Sir William Denison, Lady Denison, and suite. Archbishop Polding, J. H. Plunkett, Mrs. Plunkett, and a few others. The tickets were fixed at 10s., 7s. 6d., and 5s., and at these prices the sacred building was filled to excess. The principals in the production of this fine work were Mesdames Bishop, Sara Flower, and Guerin, Miss Flora Harris, Mrs. Bridson, M. Laglaise, F. and J. Howson, Messrs. Fisher, Farquharson, and Banks, with Mr. Cordner as organist; a small selected chorus was got together, and the result a marked success. The "Stabat Mater" was followed by portions of Mozart's "Twelfth Mass" and some miscellaneous sacred pieces, including Gugleidini's "Gratius Agimus," sang by Madame Bishop and accompanied on the flute by Mr. Seide, who has since filled the important position of conductor of opera and of the Melbourne Liedertafel. There was of course no applause, and this silence on the part of the audience, with the eeclesiastical environments of the performance gave to the whole a religious odour, such as could not attach to it in any public hall or theatre. Madame Bishop was highly complimented on the excellence of the entire rendition. She took her farewell benefit at the Prince of Wales Theatre in the opera of "Norma," on September 12, Mr. George Loder conducting; and was presented with a testimonial. In this year the Sydney Choral Society came into existence, Mr. Ussher being secretary.

There is little to note during 1858, beyond the visit of Herr Julius Hamberger, violinist and Madame Hamberger, who performed at concerts, and the formation in December of the Sydney Vocal Harmonic Society, Dr. Nathan, a musical enthusiast, being ehosen president, Mr. Joseph Dyer, another devotee of the divine art, secretary, and Mr. S. M. Hurford, treasurer. This society was formed not only to give musical entertainments, but also to train choral singers; classes were formed for the purpose, and

Mr. Cordner was engaged as tutor.

Madame Carandini was the first to produce "Trovatore" in 1859, at the Prince of Wales. Her eompany consisted of Sara Flower, herself, Walter Sherwin, Frank and Emma Howson, and John Gregg. This ever popular opera took immensely, Sara Flower's rendering of Azucena being, as previously stated, the finest, in point of vocalisation, ever heard in the colonies. The same eompany also introduced "Ernani" to Australia,

M. Coulon sustaining the $r\hat{o}le$ of Don Carlos, in which character he has here had no superior; he not only looked the part, but the music suited his voice admirably. The opera had a good run.

The year 1859 was marked by the first musical festival given in Australia. It lasted from July 19 to 23, and was in celebration of the opening of the Great Hall of the Sydney University, where it took place. A description of the interior of this noble structure, one of the most unique in the world, is given at length in a pamphlet by the late Mr. Edward Reeve, at one time Curator of the University Museum. For this festival Mrs. Tester, a very effective concert artiste, resident in Melbourne, was secured, with Mesdames Carandini, Sara Flower, St. John Adcock, Misses Brady, Spagnoletti and Emma Howson, Messrs. J. Howson, Walter Sherwin, and Frederick Ellard (tenors), Spagnoletti, F. Howson, John Gregg and Waller (basses). The chorus numbered 250, and the orchestra about seventy. Lavenu conducted. The oratorios produced were the "Creation" and the "Messiah," with selections of sacred and secular music. Each performance attracted a large audience, even though the weather was during the five days inclement to a degree. Lavenu, one of the most talented in the record of Australian conductors, and a fair composer, for his services in connection with these festivals, was given benefits at the Victoria and Prince of Wales Theatres. He caught a severe cold, which fastened on him, and caused his death shortly after.

Miss Julia Matthews appeared in leading operatic parts at the Prince of Wales, under the bâton of Mr. Charles Packer. Opera flickered for a few weeks only. Packer was the most talented of all the residential musicians of Sydney up to the present day. The organ and piano were his instruments, and on both he was a master. As a pianist his style was similar to that of Sir Charles Hallé. As a composer he established his reputation by his oratorio "The Crown of Thorns," first given at the Masonie Hall, about twenty-five years ago. Objection was taken to the introduction of the Saviour in the work, and for this reason it was not afterwards given for some years. Packer was a sound teacher of the piano as well as of harmony.

Signor Cutolo, a pianist, pupil of Mercadante, gave his first concert in the hall of the Sydney Exchange, on February 28, 1860, and he at onee took a leading position as soloist and teacher. Ultimately, he fixed on Melbourne as his permanent residence. He married Mrs. Heath, the widow of a chemist in Sydney, who was well known in musical circles. Cutolo met with a sad end. When returning to Melbourne from a visit to Sydney on board the steamer "Alexandra" he was reclining on the cabin-lights, suffering from the after effects of sea-sickness; Signora Cutolo was reading to him, when suddenly the spanker boom fell, and striking poor Cutolo on the neck injured him so severely that he lived only a few hours. His body was taken on to Melbourne and buried there. A handsome monument was placed over the grave, recording the occurrence

An attempt to still further spread the love for music was made by the formation of the People's Vocal Music Association; Dr. Woolley, Principal of the Sydney University, was elected president, Mr. Packer was chosen as organist, and Mr. Chizlett conductor. The latter was for some years teacher of part and choral singing to the children of the State schools in and around Sydney, and in this capacity did good work. He was a disciple of Hullah. The concerts given usually at the Temperance Hall by this society were successful for a time; but notwithstanding their excellence for the money they died out.

The year was not to pass without a season of opera, and fortunately three new vocalists had arrived in Sydney to give novelty to it—they were Signor and Signora Bianchi, with Miss Octavia Hamilton, a contralto from Melbourne; in addition to these three the company included Coulon, F. Howson, Pierce, Grosse, and Schluter. It was a subscription season at the Prince of Wales, and the prices were fixed at 7s. 6d., 5s., 3s., 2s., and 1s. The Bianchis proved a welcome addition to the operatic corps of the colonies; they made their first appearance in "Trovatore," and were a pronounced success, being well supported by Miss Hamilton, as Azucena, and M. Coulon as the Count di Luna. The signor had a fine resonant tenor, which he used with the skill of a true artiste; he was, however, an indifferent actor, and caused some amusement by his manner of leaving the stage. After finishing a solo such as "Ah me ben sio," he always ran, taking short steps like "marking time as the double." The signora's voice was powerful, and she was also well impressed with the advantages of good acting, added to good singing. Mr. Farquharson, being out in the cold as regards opera, gave his entertainment à la Henry Russell, at the Victoria. The genial baritone was remarkably elever in that line; indeed it is a moot point whether Russell did not suffer by comparison. Mr. J. H. Brooks, the harpist, first appeared at a concert at the Exchange Hall, on June 17, 1860. After a few years he, so to speak, "hung his harp on a willow-tree," and entered the Customs service, from which he occasionally emerged to delight now some friends and now the public.

In 1861 Mr. William Saurin Lyster commenced his operatic campaign in Australia, and was to the capitals of New South Wales and Victoria what Gye and Mapleson have been to London. For a number of years he was sole impresario, and when he shared with others the management of opera in Sydney or Melbourne was always the chief director of affairs. The public were indebted to him for regular seasons of opera, for the production of many of the finest works of the best composers, for the introduction of a large number of operatic artistes of eonsiderable talent, and a determination to place opera before the public in the best manner that was possible in a eommunity where prices of admission ranged comparatively low. seasons were sometimes successful financially, often gave no return, and occasionally resulted in loss; yet Lyster was never discouraged. His tact in dealing with the discordant elements of musical companies was one of the causes of his success. Though hasty in temper, impatient, and decidedly forcible in his expressions of disapproval, Lyster was held in the highest regard by artistes and others engaged under him, and the esteem of the public, with whom he was a great favourite, was substantially expressed in Sydney on more occasions than one. In his managerial capacity both in drama and opera—he served the public well nearly up to the time of his death, which occurred near Melbourne. So much was he thought of by the Melbourne public that his bust is placed in the Public Library there in company with those of others who have rendered a

The Lyster Opera Company first appeared in Sydney on the 5th August, 1861, in the opera of "Maritana." The members of the eompany were Madame Lucy Escott and Madame Rosalie Durand (prime donne), Miss Georgia Hodson (contralto), Mrs. Ada King, Messrs. Henry Squires (tenor), F. Lyster (baritone), Farquharson (basso), Frank Trevor (tenor buffo), and J. Kitts (basso). The conductor, Mr. Rieff. Madame Escott had appeared for a season in opera at Drury Lane, London, and afterwards proceeded to America, previous to her visit to Australia. As

service to the country.

an actress and singer combined she had few equals, and was quite a treasure in the way of assisting at rehearsals, having an excellent knowledge of the requirements of opera apart from the rôles of the principals. Her voice, mezzo-soprano, was sound and effective, and she possessed a good stage presence. Madame Durand (Mrs. F. Lyster), was a light soprano, with a flute-like voice, and in light opera was very charming, both in her singing, acting, and appearance. Miss Hodson sustained the contralto portion well, was likewise a good actress, with a voice so well cultivated that she undertook the character of Arsaces in "Semiramide," and was, for so difficult a character, fairly successful. Squires had a light sweet tenor voice, and a clear round falsetto, of which he made good use. His first essay in Sydney did not evidence training of a high order, but he eventually so improved that he was able to sustain some of the most exacting characters of the lyric drama. Farguharson is already known to the reader. Kitts first came to Sydney with a large minstrel troupe, and then took to second opera parts; his voice was good, though a little stony at times; he, however, became a valuable member of this and other companies. Trevor was a fair buffo. The season lasted until the middle of October several

operas, favourites to the public, being produced.

An opera season opened at the Lyceum on 14th November, Signor and Signora Bianchi, Sara Flower, Ada King, John Gregg, and Signor Grosse being the principals. F. Howson, junior, conducting. "Rigoletto" was produced during this season, which lasted only three weeks. Early in the following year the Bianchis took their farewell benefit. The Orpheonist Society was formed in 1862 H. N. Montagu, secretary, and Mr. Douglas Callen, The society had a successful career for some years, and did good work. Lysters' second season in Sydney commenced on 6th July, 1862, (Mr. Wharton, a baritone, was added to the company) with the opera of "Satanella," and on 19th August the opera "Le Nozze di Figaro" was produced. The bold resolution on the part of the management to give the finest conversationed opera extant was justified by the results. feature of the performance of Mozart's great work was the Almaviva of Farquharson and the Cherubino of Miss Georgia Hodson. It was on the whole far from a perfect representation, but it yet exceeded expectations, and led the way to the production during the same season of the opera of "Don Giovanni," Mr. Wharton sustaining the character of the Don; F. Lyster, Leporello; Kitts, the Commandetore; Squires, Don Ottavio; Lucy Escott, Donna Anna. At long intervals the opera has since been given in Sydney; failure, however, followed, even as compared with its first production. Wallace's "Lurline" completed the new works of the season; it was exceedingly well staged, and musically would not discredit any theatre. It had a run, and the season concluded on 27th September.

The Howson family succeeded at the Victoria, on 17th November, and produced "La Sonnambula," the principal parts being sustained by Messrs. J. and F. Howson and the two daughters of the latter, Emma and Clelia; the former of the two young ladies went with her brother to London,

and appeared successfully in "Pinafore" and other comic operas.

Lyster's third season took place at the Opera House, Castlereaghstreet, which was opened on May 23, 1863. After the performance
of "Martha," "Amilie," and "Puritani," Meyerbeer's great opera
"Les Huguenots" was produced on August 10, 1863. With the following
cast:—Marcel, Farquharson; St. Bris, Wharton; Nevers, F. Lyster; Raoul,
Henry Squires; Queen Margaret, Rosalie Durand; the Page, Miss
Georgia Hodson; Valentine, Lucy Escott. Lyster devoted great attention to

the scenic details; all the principal vocalists, as well as the orchestra, felt that they were now placed on their mettle, and worked together with one end in view—to make the production a worthy one. True, there was not a Mario and Grisi to interpret the two leading parts; there was, however, a good even company, and if any character stood out from the rest it was Marcel. For this part Farquharson had special qualities; he looked the old Puritan soldier to perfection, and sang the music most creditably. chorns as may be realised was the weakest part. The acting all through was good—a rare thing in opera,—and the great duet between Raoul and Valentine in the fourth act was altogether a fine performance, creating the utmost enthusiasm in the audience. The "cuts" in the opera were remarkably few; the fifth act. usually omitted in London, was not struck out. When the weight of this opera is considered, the fact that it was performed each night for over three weeks will give some idea of the work which operatic artistes had to go through in days when there were no double companies. "Les Hugenots" has never been so effectively produced since, and it is very doubtful whether outside the cclebrated operatic capitals of Europe this opera has been better given. The "Crown Diamonds," was also produced, and the season closed on September 11.

Mr. George Loder produced light opera with Miss Emma Neville, as prima donna, in November. Signor Robbio, a violinist, visited Sydney, and performed at concerts given during the year. Madame Jaffa, a pianist of merit, and also a composer of pieces for the pianoforte, performed in Sydney. She was the exponent of the classical school, and occasionally played some of Bach's fugues on the harmouium. Mr. Rieff, who had hitherto conducted for the Lyster company, retired, and was succeeded by Loder, who took the bâton for the season of 1864, which commenced on March 1, at the Opera House. The two operas new to Sydney produced were Gounod's "Faust' and Meyerbeer's "Le Prophète." The proof that public taste had risen, was shown by the manner in which these two operas were received. The Faust of Squires, and Marguerite of Lucy Escott were excellent, but Wharton's Mephisto, was a failure; indeed, he hopelessly broke down in the character, and it was thought that the study of the part caused the affection of the brain from which he suffered. Mr. F. Lyster then studied and sustained the part. Wharton left Sydney for England and never recovered. Mr. and Mrs. George Case gave concerts at the School of Arts in April, 1865. Mr. Case was well known as a concertina-player, and popularised that instrument in London. They remained in the colonies a considerable time, and their tour was on the whole successful.

The opera season of 1865 commenced in May, the production of Weber's "Oberon" being the chief feature. Mr. George Loder, the conductor, composed recitative music for the opera, so in unison with that of Weber as to make the work complete, a proof of Loder's musical ability. Miss Emma Neville was engaged, and sustained the character of the Naiad. The "Lily of Killarney" was also given during this season.

Mr. Heine, a blind violinist, with his wife, a pianist, commenced a series of concerts at the School of Arts ou August 7, 1865. His tone was very pure and delicate; afflicted as he was he rendered very difficult and lengthy concertos with great correctness. One of the most erratic of musicians that ever visited Sydney was Rudolph Sipp, a pianist; his compositions give evidence of genius, but some of them are very peculiar. In playing his fantasia on "Trovatore," a very capable musician and critic exclaimed over one passage, "The man who wrote that must be mad."

Sipp was a good executant, but uneven in his performances. One of his compositions, "The Fireman's March," was reprinted by Elvy and Co., and

has frequently been played.

For the opera season of 1866 Mr. John Hill was engaged as conductor. Hill had no special instrument; he performed well on the piano, the harmonium, the cornet, the violin, the trumpet, and the kettle-drum. He was au fait in orchestral matters, and was at one time a member of Costa's Royal Italian Orchestra. He secured the honor of King's Scholar at the Royal Academy of Music, London. Mr. Hill was very popular in the concert-room in Sydney and in the social circle. It was under his direction that "Semiramide" and "L'Africaine" were produced in Sydney, the latter, a short time after its first performance in Paris, which further points to

Lyster's enterprise.

This may be the most appropriate place to notice the career of Mr. Armes Beaumont, a gentleman who most deservedly holds a high position not only in the annals of music in Australia, but in the esteem of the public generally. Mr. Beaumont's first appearance in Sydney was in connection with the concerts given by Poussard and Douay, in 1855. It was at a private séance given at the Royal Hotel by these musicians that Beaumont sang his first song in Sydney, viz., "Come into the Garden Maud." Among the persons invited were several good judges of vocal music, and the general opinion with them was that his was the best natural tenor voice yet heard in Sydney. Mr. Beaumont became one of the Lyster Opera Company in a comparatively subordinate position; while thus engaged he studied under Mr. F. Lyster, a very competent teacher, and almost unknown to the company acquired the rôle of some leading parts. An opportunity arose for his first effort in an unexpected manner. "Sonnambula" was announced for performance; Squires, who was to play Elvino (with Escott as Amina), was taken ill, and could not appear that evening; a difficulty occurred as to change of opera, and Beaumont, by the advice of Lyster, undertook the part. He succeeded so well, was throughout so self-possessed, that another principal was at once added to the eompany. Beaumont's progress was rapid; but he unfortunately met with a mishap that would have closed the operatic career of most other leading artistes. Whilst out shooting with Mr. W. Lyster and some friends, he, by accident, was struck in the face with a charge of shot, by which he lost entirely the sight of one eye, and the other was so seriously injured as to deflect the line of vision in front. His retirement from the stage for some months was the consequence. He returned, however, and under this great disadvantage, being almost blind, acted as if with unimpaired sight, and sang as well as ever. To sustain the leading tenor in "Robert le Diable," "L'Africaine," and other big operas, under such circumstances may be regarded as prodigious efforts, not to mention the many light and sparkling operas where rapid action is always necessary. Mr. Beaumont's voice still retains its freshuess, and though he seldom appears on the operatie stage he is yet a leading tenor in oratorios, and a frequent contributor to the pleasure of audiences at concerts in Sydney and Melbourne.

Twenty-four nights of opera commenced on April 2, 1866, by the Lyster troupe, which concluded on May 8. The new artistes engaged were Messrs. Richardson and Sutcliffe; and in September Herr Sipp organised a

large promenade concert at the Opera House.

Charles Edward Horsley, organist, pianist, and composer, visited Sydney in 1866. Three oratorios were written by him for festivals in England and Scotland, "David," "Joseph," and "Gideon." While in Melbourne

he composed an ode "Euterpe" for solo, chorus, and orchestra, which was performed at the opening of the Town Hall, in that city. A selection from this work was given at the Crystal Palace, London, in 1876. His first performance as organist here was on the organ at St. Andrew's Cathedral, on the occasion of its opening. He was a reliable authority on music, and letters occasionally written by him on musical events bear all the evidences of a competent critic. He resided in Melbourne for some years, and also made a prolonged stay in Sydney, giving concerts rarely, however. He left the colonies for the United States, broken in health, and died in New York, on March 2, 1876. The musical instinct was hereditary in Horsleys; his father was the well-known William Horsley, the intimate friend of Mendelssohn.

Lyster having determined on taking his company to San Francisco, began a farewell season in Sydney on December 3, which lasted till February 3, 1867. Madame Simonsen, who has since been one of the most popular of prime donne in the colonies, and Mr. John D'Haga, an artistic basso, appeared, the latter as Bertram in "Robert le Diable." D'Haga's career was cut short by suicide. On the last night of the season Mr. W. Lyster was presented with a handsome testimonial from the citizens, on the stage of the Opera House. It took the form of a pyramid of solid gold, beautifully worked. The presentation was made by the Hon. John Hubert Plunkett, Mr. Geoffrey Eagar, and Mr. John Bowie Wilson, who were surrounded by a large number of the leading residents of Sydney. Shortly after the old members of the company proceeded in the

ship "Alexander Duthie," Captain Douglas, to California.

The Civil Service Musical Society was established in 1866, and the first concert was given on December 21, under the conductorship of Mr. Douglas Callen. He retained that position up to the 5th March, 1879, and was succeeded by Signor Giorza. The last concert of this valuable society was given on the 17th November, 1881, Mr. C. B. Foster conducting. Mr. S. M. Mowle was its first secretary, and to his energy and labours (and they were very arduous) much of the early success of the society was due. From the 31st October, 1872, till the 21st April, 1874, no concerts were given, but they were resumed on the latter date. During the recess Mr. A. W. Monday was acting as secretary, Mowle having retired through a disagreement with the committee in regard to matters of discipline; the latter again took office, and added to his secretarial duties those of music copyist, lithographer, and printer, in which position he remained until the society collapsed on the date above stated. Many Australian amateur vocalists were introduced to the public by this society, some of whom gave evidence of ability.

Julia Matthews again came out in opera as leading artiste in May, Lyster's Californian tour was not altogether successful, and he returned to Australia, and commenced a season at the Opera House on May 11, 1868, Mr. Armes Beaumont making his first appearance after the accident that befell him, referred to above. The new artistes engaged for this campaign were Signora Vitali (soprano), Ugo Devoti (tenor), Guiseppe Bertolini (baritone), and Pietro Antoni (basso). The conductor's bâton was placed in the hands of Mr. John Hall. Of the new elements, Bertolini was the finest, though Antoni, who possessed a splendid voice, was the most striking. The operas were well sustained so far as the principals were concerned, and two additions were made to those already produced in Sydney, namely, "Foscari," and on June 2nd, "Un Ballo in Maschera." In the latter, Miss Geraldine Warden made quite a sensation

as the Page. Though weak in constitution, she sang with great vivacity, and taxed her strength to such a degree that extreme exhaustion often followed her performance of this and other parts. Devoti was for some years a leading tenor. Antoni left Sydney for Europe, and died on the passage.

Miss Maud Fitz-Stubbs, now Mrs. Woods, developed a talent for the piano when quite a child, and at 6 years of age performed at a concert given in 1867 by Mr. C. E. Horsley. Under careful tuition Miss Fitz-Stubbs rapidly progressed, and became a brilliant performer, and the leading Australian amateur pianist of Sydney. Her popularity with the public is well deserved, and when she performs receives the warmest assurances of the pleasure she affords the audience. Three other daughters of Mr. Fitz-Stubbs are also talented on the piano. Another lady pianist, born in Sydney, Mrs. Meillon (Mrs. Bosen), also at a very early age (when Miss Curtis) gave promise of becoming a good musician, which was fulfilled, this lady frequently appearing at concerts. Later on Miss Aimée Saclier (Mrs. Helmsley) was a candidate for public favour. As a pianist she is a good executant and has a fine memory, with the advantages of more extended study she must

have reached a high standard.

Madame Anna Bishop returned to Sydney in 1868, and began a series of concerts at the School of Arts on September 21, and on October 13 re-opened at the Opera House as "Norma," Carl Schmidt conducting. Herr Schmidt is a violinist and pianist of good average ability, and a successful conductor of musical societies in New Zealand and Tasmania; in the social world of the colonies he was a very popular and welcome guest. With Anna Bishop eame Mr. Charles Lascelles, as accompanist and a vocalist with two voices—tenor and bass. In the former capacity he was exceedingly good, as it is scarcely likely Madame Bishop would have engaged him for that very important adjunct to the vocalist; as a vocalist, however, beyond the dual registers of his voice there was nothing noticeable. He was a good ehorusmaster, and filled the post in Lyster's company during several seasons. Lascelles, however, had other qualities; he was a fine artist in water-colonr painting, a capital caricaturist, and, as he had travelled much, was full of interesting anecdote, which he told well. He had several albums full of his own drawings, particularly of scenes in India, China, and Japan, exquisitely done; and was one of the best authorities on ideal stage-dressing that could be met with; his beautiful make-up—à la Watteau—as Prince Paul, in the "Grand Duchess," was really a picture. Poor Lascelles, with all his talents, never succeeded in life; he left the colonies, went to London, and took the position of pianist in one of the large music-halls there, and was sometimes occupied in drawing designs for the perfumery bottles and packets of the eelebrated Rimmel, in the Strand. He has passed over to the majority. A set of caricatures drawn by Lascelles of Neri, Dondi, Baratti, Devoti, Johnson, Madame Simonsen, in character, W. Lyster, Siede, and his own profile are in the possession of the writer, showing his talent in this direction.

The Carandinis gave concerts at the Prince of Wales Theatre, commencing in March 1869, under the patronage of H.R.H. the Duke of Edinburgh. It was at one of these entertainments that the Hon. Eliott Yorke, one of the suite of the Duke, performed "Hamlet" in the closet scene; the same gentleman also sustained the part of Cardinal Wolsey on another occasion, and might be "accounted a good actor" for an amateur. A determined attempt to do something on a large scale was made by Mr. Cordner, who produced Rossini's "Messe Solennelle" at the Victoria Theatre on November 29, 1869, the leading vocalists being Miss Kosten, who had a very powerful soprano voice, Mrs. Cordner, a contralto of a rich and

full organ, who has since been a valuable acquisition both to choir and concert, Signor Devoti, and Mr. R. Dickson, an amateur basso of good tone. The result was on the whole a successful one. Robert Heller, the pianist and conjurer, appeared at the School of Arts on September 20; he was undoubtedly an instrumentalist with originality, and produced peculiar effects by some novel method of tuning the piano. "Music," he used to say "is my darling profession, but finding it would not pay, I studied the other art (legerdemain)—and humbug brings in the money." The combined entertainment made it pleasing and very popular. Mr. J. C.

Fisher organised a choir, with Paeker as conductor.

Lyster entered into partnership with Mr. John Smith, who brought the Japanese acrobats to Sydney; he proceeded to Europe in search of new principals, and while in Italy had an interview with Miss Lucy Chambers. This lady is an Australian by birth, and early exhibited vocal talents; she went to Europe and studied under some of the best masters with the result that her voice developed into a contralto of a fine quality and compass. Her appearance on the operatic stage on the Continent was successful, and from time to time news of her continued success reached Sydney. With the valuable assistance of Miss Chambers Lyster succeeded in securing Signora Lucia Baratti (soprano), Signor Neri (tenor), Siguor Contini (baritoue), Signor Dondi (basso), and Miss Lucy Chambers (contralto). They opened in Sydney at the Prince of Wales Opera House on Easter Monday, April 18, 1870, in the opera of "Ernani." Miss Chambers made her debut as Maffeo Orsini in "Lucrezia Borgia." Herr Seide conducted. The "Sicilian Vespers" was produced during this season. The prima donna possessed a fine soprano voice, very clear and fiexible, and sang with ease; her chief impersonation was "Norma." The Italian school suited her better than either the German or French. Neri was a tenor robusto, particularly strong on the high notes; unlike most tenors he was very tall, and of commanding presence; he was one of the best tenors we have had from Italy. Contini was rather a weak baritone, but he used his voice with skill. Dondi was powerful in physique and voice, a good actor, though somewhat stiff in his movements. He was the first to give a creditable impersonation of Mephistopheles in Gouud's opera of "Faust," and to him and Miss Chambers, as Siebel, is due the rescue of that opera from failure when performed by this company. Baratti and Neri were certainly not equal to Faust and Marguerite probably from lack of study. The excellence of the principals in all other operas was admitted. The season was well patrouised, and each recurring appearance of the company hailed with pleasure. On June 25, a musical festival took place at the University when all the principals of the opera troupe sang; the proceeds went towards furnishing the great hall. In this year the Sydney Choral Society was established, the president being Dr. Badham, Principal of the University, and Vice-president, Mr. J. R. Fairfax. The oratorio "Judas Maccabeus" was chosen for the opening, on June 28, 1870.

Lyster and Smith gave a second season at the Prince of Wales Opera House commencing on October 24, the new operas produced being "Attila," "Iona," and "William Tell." Mr. Farley now came to the front as a principal. He was a member of the chorus, was found eligible for small parts, then advanced to a higher grade, and finally took his place as a leading operatic basso; and to the present he is the best General Boom in the "Graud Duchess," and Massouk in "Giroflé Girofla" of the Australian stage. Mr. Farley is also well known on the concert platform and in oratorio; his rendition of "Elijah" was a surprise to many.

Hitherto Lyster had been the chief of impressari in Australia, but in 1871 he had rivals, that threatened his popularity. Signor Cagli and Signor Pompei brought with them a company that, on the whole, they made the most complete for the production of opera in variety that has ever been associated here. The principals were Signore Zenoni, Coy, and Cortesi, Signori Rosnati, Coy (tenori), and Grandi (basso). Signor Dondi also joined them. Herr Zelman, whose name is now one of the most familiar in musical matters, was the conductor. Zenoni was an effective representative of the tragic opera, though her voice was a little worn. Signora Coy is one of the most pleasing and popular light sopranos that ever visited Australia. Rosnati had a tenor of rare quality, but marred his singing occasionally by literally struggling to force his highest notes; with this exception, he stood in the ranks of the best tenors; Signor Coy always sang with artistic taste, though his voice lacked power. Signor Grandi was the novelty of the new addition. He was a genuine comedian, and his acting, if not his vocalisation in this class of opera was irresistible. One of the most enjoyable comic operas was "Pipele"—founded on Eugène Sue's "Mysteries of Paris" As old Pipele, he gave to the part an amusing aspect, that would have delighted Sue himself. In the same opera, Dondi showed his talent for the grimly humourous in his conception of that very repulsive character, the old lawyer. "Sappho" was produced this season, which ended in November.

An excellent quartette of operatic artistes, arrived from San Francisco this year; Madame Agatha States, Signor Cecchi, Signor Orlandini and Signor Susini, with Signor Giorza as conductor. For some reason, arrangements could not be made for their appearance at either of the theatres, and the Masonic Hall, York-street, was taken for the production of opera de camera. The performance of operas without a chorus, was indeed a novelty; but so admirably were all the chief parts given as to delight the large audiences that nightly assembled. Madame States proved to be a superior exponent of the lyric drama, with a fine full soprano; Cecchi was a well-cultivated pleasing tenor; Orlandini, a splendid baritone, and Susini the most accomplished basso (albeit his voice was on the wane) that had yet appeared in Australia. He was not unknown to fame in Europe, and was in Loudon regarded as a worthy successor of the great Lablache. Susini returned to London after his Australian tour, and appeared in one or two of his best characters—notably Dr. Bartolo in "Il Barbiere;" his reappearance was favourably noticed in the newspapers, though reference was made to the decay of his vocal organ. An accident befel him while riding in a cab, which proved fatal. Signor Giorza is well known throughout the colonies, as a pianist, organist, conductor and eomposer. For the opera de camera there was no orchestra, and the very ardous duty of supplying its place on the pianoforte, fell to Giorza, during all the representations at the Masonic Hall his playing of the orchestral music was in itself a treat, particularly in "Il Barbiere." On the conclusion of the performances at the Masonic Hall, Madame States gave concerts at the Exhibition Building, in Prince Alfred Park, with Giorza as conductor and accompanist, and Parker as organist.

The second Prince of Wales Theatre, having been destroyed by fire on January 7, 1871, an opera season commenced at the Victoria Theatre, on January 29, with a company, in which Madame Simonsen was prima donna, Miss E. A. Lambert, contralto; Mr. Hallam, first tenor; Mr. Norman, second tenor; and Mr. Farley, baritone or basso; Mr. John Hill conducted. The season opened with the "Grand Duchess," Farley making a great hit

as General Boom. Madame Simonsen has been the most useful operatic artiste in the colonies ever since, and her daughter, Fanny, better known as Miss Frances Saville, not only became very popular as a concert singer here, but, on visiting England, has, like her sister-artiste, Miss Amy Sherwin, secured a fair engagement. Mr. David Miranda, a tenor from Covent Garden, and Mrs. Miranda-Hirst, a soprano from the Sacred Harmonic Society, Crystal Palace, followed the Simonsen Company in Offenbach's comic opera, "Litzchen and Fritzchen." Madame States now produced opera at the Masonic Hall on a wider scale, and for this purpose added to her principals Mrs. Fox (a useful artiste, sister to Mr. Armes Beaumont), Mr. Henry Hallam, and Mr. Farley. These, with the prima donna, Cecchi, Orlandini, and Susini, formed an excellent company, Signor Giorza still presiding at the piano. "Trovatore" and "Faust" were among the operas produced with success, even many of the choruses being rendered. The season concluded on July 13. Beyond the usual round of concerts there is little to notice until the latter part of 1872, when Lyster joined Cagli in operatic management, Pompei having retired on September 2. A season commenced at the Victoria Theatre The new artistes were:—Signora Bosisio (soprano), Signora Riboldi (mezzo-soprano), Signor Coliva (baritofie). They appeared respectively as Marguerite and Siebel in "Faust." Bosisio had a charming presence, suited to "Camille" in "La Traviata," and other operas of the Patti *répertoire*; her stay in Sydney was short. Verdi's "Macbeth" was the chief production of this season; the arduous character of the Thane was sustained by Signor Coliva, and the fact that he lasted and carried this opera through (for he was seldom off the stage), is a testimony not only to his vocal, but also histrionic powers. "Dr." Coliva (he was a medico) was among the best of performing baritones. He was an excellent musician, with a fair voice, and a good actor. "Orphée aux Enfers" and "Barbe Bleue" were also produced. For the latter opera, Mr. G. B. Allen acted as conductor. Miss A. Moon (a pupil of Madame Wallace-Bushelle's) was afforded an opportunity of making her début in opera, and on November 21 this young lady appeared in no less a character than Maritana. She had been well trained for the part by her teacher, and surprised the audience not only by the very creditable manner in which she sang the part, but also by her self-possession, and, for a débutante, fair acting. Miss Moon appeared in the same character occasionally till the end of the season; she, however, discarded the stage for the concert platform, and was a popular concert singer for years, and nearly to the time of her death, in 1891. Miss Moon was the voluntary leading soprano in the choir of St. Patrick's Church, Sydney. Her voice was clear and powerful, with great command of florid passages. In the execution of them, however, she often left her companions in concerted music to fetch up the time.

Opera being in abeyance, Lyster organised a series of musical festivals at the Exhibition Building. Herr Zelman composed an international fantasia for the band, introducing the national airs of Great Britain, France, Italy, Russia, Germany, and Austria. Most of the principals of the opera company sang at these concerts, which commenced on November 4.

Jenny Claus was the first female violinist to visit Sydney; she was a pupil of Vieuxtemps, brought out a full tone, rendered classical pieces with brilliancy and a knowledge of the theme. M. Roekel and Mdlle. Roekel accompanied Miss Claus, the latter was the vocalist. M. Roekel was a composer of pianoforte music, unpretentious, but not without merit. The Euphonic Orchestral Society was established in 1872.

In 1873 the renowned pianist, Arabella Goddard, arrived in the Colony, and performed for the first time at the Masonic Hall, on June 13. Miss Goddard afterwards gave concerts in the University Hall, the vocalists being Miss Christian, Mrs. Smyth, and Mr. Andrew Fairfax; she ended with a series at the Victoria Theatre. Miss Goddard was undoubtedly a very effective pianist, with genius and a highly cultivated style; it is however a moot point, whether she would have attained the very high position she held in London, were it not for the valuable aid of Mr. Davidson, the musical critic of the Times, who kept her well before the public, through the columns of that important journal, and whom she afterwards married. Her tours through the colonies extended to the latter part of 1874. On returning to London, her fame gradually declined, and for some years her name was rarely mentioned. Sad to record, the last reference to this gifted musician was an appeal to the public for aid.

Miss Christian's name is a "household word" in Australia; and in oratorio and concerts she has filled important positions for many years. She has a rich sympathetic contralto, and, in her rendering of particular

ballads, is without a rival here.

Mr. Andrew Fairfax, though not a native, may be claimed as an Australian baritone, who in his day had very few superiors in any country. Having a full tone, equal in all registers, and of exceptional volume throughout, he would, with the advantages of better cultivation than was to be obtained in the colonies thirty years ago, have made his mark in London. The organ was there—in a slang phrase it may be said "all there"—and, if placed under the guidance of a competent teacher, and subjected to the experience of prominent vocalists in England, his name would be included among the best British singers. He was however, impatient of "suggestion;" and had he taken the "advice" of some friends capable of offering it, his reputation as a vocalist would not now be exclusively confined to Sydney and Melbourne.

On September 15, 1873, Lyster and Cagli gave operas without any change in the company. The new operas produced were "Mose in Egitto," (Dondi sustaining the Prophet with a power worthy of any artiste) and "Poliuto." At the end of the season testimonials were presented to Signora Zenoni and Signora Coy. On December 15, Miss Hattie Shepparde, a clever burlesque actress, appeared in "Pygmalion and Galatea;" great hopes were entertained of the future of this young lady in the profession. She, however, was taken ill and to the sincere regret of many, died at her residence in Castlereagh-street, Sydney. At one time Miss Shepparde and Miss Eleanor Carey were performing at the Theatre Royal, Melbourne; each had a large number of admirers, and so great was the excitment over these two young ladies, that the house filled night after night. This rivalry on the

part of the public was a good thing for the lessees.

Mr. G. B. Allen organised an English Opera Company, and gave a season of comic and light opera at the Victoria, commencing on January 24, 1874. The leading vocalists were Miss Alice May (prima), Miss Lambert, and Messrs. Hallam, Templeton, Rainford (not James, of Oxfordstreet), and Vernon; the latter has since become the equal of George Grossmith in some of his characters in comic opera; it concluded on February 16, and was fairly successful. The Novaro Sisters, vocalists and burlesque actresses, appeared at a concert given by Miss Christian, and in comic opera at the Victoria Theatre; on May 4, the operetta of "The Night before the Wedding" was produced. Mr. Broadhurst conducted. On June 22, the Lyster and Cagli troupe opened their season for this year, with

the addition of Signora Palmieri, Alice Persiani, Signori Baldassari and Fanella. The new prima donna was well received. The comic opera "Crispino e la Comare," "I Lombardi," and Halévy's "La Juive" were produced, the latter, hardly within the scope of the company. Mr. Henry Gordon, basso, appeared at the Carandini concerts; and Mr. Cotterell on the same occasions gave his character sketches.

"Chilperic" was produced under the direction of Signor Giorza at the Victoria Theatre on February 6, 1875, with Miss Lydia Howarde and the Novaro Sisters. Signor Pompei tried a season with Zenoni, Signor and

Signora Coy, Dondi, Fabas, and Johnston, opening on May 10.

Lyster now turned his attention to opera bouffe, and for this purpose engaged Mr. Bracy (tenor), Armes Beaumont, Miss Clara Thompson and Mrs. Fox. A second season commenced on August 23, Emilie Melville appearing in "Giroflé Girofla"; Miss Emma Wangenheim, a native of Sydney, was also in the company, and was the recipient of a testimonial from her friends on October 7. Mr. Bracy and Miss Clara Thompson have been a part of the musical entertainers of the colonies up to the present time, and may be accounted as among the most successful of our local artistes.

Madame Bishop bade farewell to Sydney at a concert given in 1875. On this occasion Signor Cæsar Ristori, Mr. Beanmont Read, Mr. J. J. Richardson and Miss Bessie Harrison took part in the programme. Miss Harrison received her musical education in Victoria, and made a successful appearance there at concerts; she possesses a powerful soprano, very effective in oratorical and other concerted music; in solos her best efforts are operatic morceaux, and being a thoroughly well-trained musician, her services in the concert-room are valuable, even beyond her vocal abilities; this lady has occupied the position of leader in several of the choirs of the Roman Catholic churches, and also took a prominent part at the Exhibition Concerts of 1879-80.

One era in the history of music in the colonies was the first appearance at the Masonic Hall, on November 10, 1875, of that celebrated cantatrice Ilma di Murska. In Europe she ranked with Patti, Christine Nillson, and Tietjins; but never achieved the successful position such as attended the careers of her sister artistes. Her voice was exceptional in the extreme, the purest of sopranos, of marvellons clearness and bird-like tone in the higher register, exquisitely cultivated, and sweet as the nightingale. The only opportunity the residents of Sydney had of hearing her in opera was on one occasion when she sang the "Shadow Song" in character. "Di Murska," once exclaimed Tietiins, "was born to sing the 'Shadow Song,' no other operatic singer can approach her in that." Her concerts were well attended, but the Masonic Hall was not large enough for either artiste or audience; the Exhibition Building was taken, and audiences numbering from 3,000 to 4,000 heard that wonderful voice to the full extent of the building. Signor di Vivo, her agent, engaged the services of Mr. Alfred Anderson as accompanist; one of the most sterling of Anstralian pianists, who at a very early age exhibited musicial talent, and was sent by his father, also a pianist, to study at the Royal Academy of Music, in London, where he had Pauer for his tutor. He returned to his native city accomplished, not only as a sound performer on the piano, but with a tact for imparting, as a teacher, the knowledge he had acquired. His association with the renowned Ilma led to their marriage on December 29. The union was of short duration; Anderson died in Melbonrne on March 22, 1876, and the news of his death created great surprise in Sydney. From Anstralia Ilma di Murska proceeded to New Zealand,

engaging Mr. John Hill, also a Royal Academician, as pianist, and on May 15, 1876, he became the husband of Di Murska; they were married in that colony. She left there for America; Hill's after history is not known. The brilliant singer died in poverty in America. Alfred Anderson, by the way, was a great favourite with the Duke of Edinburgh, on the visit of that Prince to Sydney, and frequently His Royal Highness and the young Australian (both were about the same age) performed duets in private for violin and piano.

The Lingards performed in comic opera at the Theatre Royal in February, 1876; Lyster's Opera Bouffe Company commenced a season at the Victoria Theatre on April 18, and the Carandinis appeared in musical

entertaiments at the Queen's in July.

On July 31 Mozart's "Twelfth Mass" was given at the Victoria, with Miss Bessie Harrison, Mrs. Cordner-Miles, and the Misses Banks as principals. Mr. J. A. Delaney gave a concert on October 16, at which Miss Jessie Sharp sang. Delaney is one of the foremost of Australian musicians; he has devoted himself more particularly to the study of harmony, and thus qualified himself for the important post of conductor, a position he has held for many years, and still continues to hold. As a composer he has shown talent of no ordinary kind, as evidenced in his Mass, his "Captain Cook Cantata," the words being written by Mr. P. Quinn, one of the best of Australian littérateurs, and several other compositions, principally of a religious character. He is wedded to the art, is an indefatigable worker, but labours under the disadvantage of excessive modesty; and though a thoroughly competent conductor his efforts occasionally suffer from want of energy and determination. As conductor of the Sydney Liedertafel he

exhibits qualities of a high order.

Miss Annie Pixley, Lena Edwin, and Jenny Grey appeared at the Victoria Theatre on October 27 in burlesque. The first-named lady was exceedingly good in this line. A season of the Italian opera opened at the Theatre Royal on November 18, with Signora Guardagnini (prima donna), Canatti Vanesta (contralto), Bantly (alto), Signor Palandini (tener), Orlandini (baritone), Tressani and Pasta (bassi), and Tessada (buffo). Signor Giorza conducted. "Ruy Blas" was produced during the season. The prima donna and the tenor were the chief novelties among the artistes. former had a voice of power, and was a good actress, and Palandini one of the best operatic tenors heard here. Mr. R. K. Percival, a flautist, gave concerts at the School of Arts, beginning on January 25, 1877, at which Mr. Charles Huenerbein was pianist. There is no more popular musician in Sydney than the genial good-natured "Charley Huenerbein." His services, and they are valuable, are always at the command of those who get up musical entertainments for benevolent purposes, and he has proved himself a true friend to many of his profession. His is the prince of accompanists on the piano, and in this capacity has been before the public more frequently than any other musician for the last twenty years. The Sydney Musical Union was established this year, Sir Hercules Robinson being chosen President, and Mr. W. Muller, secretary; Herr Dohler was conductor, succeeded by Mr. Sydney Moss. At concerts given by this Society Mrs. Rosenberg, a capable soprano, appeared. Opera-bouffe was produced at the Theatre Royal, with Bracy and Clara Thompson as principals.

Lazar, one of the lessees of the above theatre now organised a company with the intention of giving opera at regular intervals, and opened his campaign on June 5, 1877, having engaged Guardagnini, Vanesta, Palandini, Carmero and Cæsare, Steffani, Gambelli, and Fabris. "Ballo in Maschera"

was given with other operas before produced. The scason was not altogether a success. This was, however, compensated by the arrival of Emily Soldene with an excellent company for opéra-comique, and she appeared at the Royal on September 15, in "Madame L'Archiduc"; the other members of the company were Mr. E. Marshall, a capital comedian, Rose Stella, Annie St. George, and Julia Barber, with them came Saaa, a danseuse, who was termed "The Kicker," from the extraordinary manner in which she threw her legs about; she always wore black tights, skirt, and boots. "Madame Angot," the "Grand Duchess," and operas of a similar character were produced; the season ran till January, 1878. An English Opera Company started at the Queen's Theatre on October 1, Madame Fanny Simonsen being the prima donna. The opera of "The Merry Wives of Windsor" was produced. Signora Baratty gave a concert, at which Mr. Hollingdale (who has since

developed into a good baritone) sang.

Signora Antonietta Link first appeared in Sydney at a concert given at the School of Arts, in 1878, Herr Kretschmann also taking part in the programme as a violinist. He has long been resident in Sydney, and devoted himself not only to the cultivation of a taste for classical music, but to the development of youthful talent for the violin and piano. He gives concerts periodically in the hall of the Sydney University, when one or other of his pupils perform, and generally evince more than average proficiency. To Signora Link is due the honor of being the first and only prima donna that appeared as Elsa, in "Lohengrin," produced at the Victoria Theatre in 1879; the part of Ostrada being sustained by Madame Fabris, who divided the honor with Link; Signor Palandini was Lohengrin, and Mr. Templeton, a highly capable baritone, Frederick. The Signora captivated the audience by the power of her voice, and excellence in using She is still in Australia, and is frequently heard both in Sydney and Melbourne. Opera-bonffc and comic opera prevailed during this year. The former at the Theatre Royal, Mr. Harwood being one of the company, and the latter at the Queen's Theatre, where Leon and Kelly introduced a variety of amusing entertainments as well. An English opera season opened at the Victoria Theatre on July S, Mr. Bracy, Miss Clara Thompson, and Miss Bessie Royal being of the company. Miss Amy Sherwin, one of Australia's most gifted vocalists, appeared in "Lucia di Lammermoor" on August 13 at the Victoria Theatre. The beautiful quality of her voice could not fail to attract the public; for years after she was a highly popular concert singer in all the colonies, and recently went to England where she was received most favourably, and is now (1892) appearing with more than ordinary success in the large provincial cities.

One of the best known and popular of our resident musicians is Madame Charbonnet-Kellerman. This lady made he début in Sydney in May, 1878, when she gave fourteen concerts at the old Masonic Hall, York-street. Madame Charbonnet-Kellerman received her musical education at the Paris Conservatoire; for the piano her teachers were Le Couppez, and privately Madame Bouchez; M. Savard, author of a "Treatise on Harmony and Counterpoint," taught her the theory of harmony. At the age of 13, she received three bronze medals, one for composition, another for harmony, and the third for proficiency on the piano. At the age of 18, Madame Charbonnet arrived in the colonies, and appeared in Sydney as stated, and afterwards performed at concerts of the Musical Union; she went on a musical tour to New Zealand; returned to Melbonrne, remaining there about three years, and in 1882 revisited Sydney, married, and fixed her residence in the latter city. Since her arrival this gifted pianist has studied in Australia, and

considers herself an Australian, as her talents have been matured here. A Conservatoire of Music, on the French model, was formed by her for teaching piano, violin, singing, and harmony, and over 100 students of the piano are now members of this institution. Madame Charbonnet-Kellerman has composed a number of works while resident in the colonies. As a performer she ranks very high, and often appears at the most important of the concerts given in Sydney.

A cantata, to celebrate the opening of the Sydney International Exhibition of 1879, was the joint work of Henry Kendall and Signor Paolo Giorza—the poem by the former and the music by the latter. It was a very impressive composition, and rendered by a full orchestra and a chorus of 700 voices; the principals were Miss Marie St. Clair, Miss Moon, Mrs. Wells, Mr. Vernon Reid, and Mr. T. H. Rainford. A further programme of instrumental music was given during the day, including an arrangement for eight pianos, the executants being Signor Giorza, Messrs. Meud, Fitzstubbs, Farrel, Laure, Hyam, Ickerson, Marks, and Wilton.

Miss Woolley, daughter of the late Dr. Woolley, Principal of the Sydney University, is among those who have done good service in the cause of music in the Colony, not only as an instrumentalist, but as an instructress of sound musical principles. For many years Miss Woolley has devoted herself to the art, and is one of the most notable of Australian musicians. Miss M. Pettifer, who has been a resident of Sydney for the last six years, is a lady who has contributed to the spread of music in Sydney. She is an associate of the College of Organists and of Trinity College, London. She studied to such an extent in London as to impair her health, the restoration of which Miss Pettifer sought in Australia. She has a good knowledge of the theory of music, is a patient teacher, and performs well on the organ, violin, and viola; notwithstanding physical weakness, due to a highly nervous temperament. Miss Pedley, as a teacher of harmony and violinist is also a prominent member of the musical profession. Miss James (now Mrs. A. J. Gray), was one of the most frequent and popular of concert singers a few years ago; she possessed a telling soprano, which had been developed carefully by good tuition.

A series of musical entertainments were given in connection with the Sydney Exhibition of 1879-80, at the Garden Palace. One of the chief attractions was the Austrian Band, comprising about thirty excellent musicians chosen in Vienna. Their performances were a revelation in orchestral music. Concerts were almost of daily occurrence in the musical departments as well as on the Exhibition platform, and pianoforte recitals were given by Miss Maud Fitzstubbs, Mrs. Summerhayes, and Madame Olga Duboin, a Russian who was announced to "play in the picturesque costume of her country."

Lyster commenced a season of English Opera on November 27, 1879, with Rose Hersee as prima donna, appearing as Elvira in the "Rose of Castile." Signor Ontori, violinist, gave a concert at the Masonic Hall on September 15, and M. Meilhau, pianist, with Mr. C. B. Forster, at the School of Arts on September 25. M. Meilhau was a sound and sympathetic performer, but from ill-health was unable to give full effect to his abilities as regards execution. At the Theatre Royal Madame Scasi appeared in the burlesque of "Lallah Rookh." Mr. Gordon Gooch, R.A.M., returned from England, and appeared at a concert, after an absence of six years, on October 14. The result of his studies in England was immediately apparent, not only in the improved quality of his voice, but in the artistic use of it.

Mr. Hector Maclean is another musican who has taken a prominent part in the development of music in Sydney. In 1879 he had an active part in the production of oratorios by the Sacred Choral Association at the Sydney International Exhibition, conducting the performance of "Elijah," presiding at the organ when Packer's "Crown of Thorns" was produced. In the same year he promoted the establishment of a local centre in connection with Trinity College, London, for the purpose of holding musical examinations in Sydney, acting as honorary secretary, the success of which had been phenomenal. Mr. Maclean holds special certificates for harmony, and is an hon. member of the College. In 1866 he wrote the music for the performance of "Agamemnon" at the Sydney University, at which institution he has been examiner in music for the last eight years, and has given recitals on the University Organ, and on the occasion of the Liedertafel Festivals in the Great Hall in 1888, performed on the organ Dr. Lott's "Pastorale and Storm." Dr. Lott is well-known in America, being Professor at Toronto University. In addition to composing pianoforte pieces, songs, and anthems, he also composed the music for a comic opera "Populaire," the libretto being written by Mr. Thomas Moser, an old and well-known pressman in Sydney. The opera was given at Government House in 1886, by permission of Lord Carrington, then Governor of New South Wales, and twice afterwards by the Burwood Amateur Operatic Club. The opera possessed merit in music and dialogue, but some of the music was too heavy for the taste of the day as regards the comic element, and probably for this reason it was not taken up by the theatrical managers. Some of the principal songs have been published.

Camilla Urso, the renowned lady violinist, made her first appearance in Sydney on January 22, 1880, at the Masonic Hall. The beauty of her playing astonished those who had not heard the finest executants on this king of instruments, and of course gratified the limited section of the audience who had. She prepared the purely colonial ear for two other great performers on the violin,

and so it rose by gradations to the appreciation of the highest.

The foundation of our Sydney Liedertafels was the German Glee Club, of which Herr Sussmileh was the conductor. The German Club in Castlereagh-street became the nursery of this most enjoyable and important element in the progress of that branch of music in Sydney. To a favoured few only were the pleasures of the Liedertafel open; but now and then the gentlemen forming the Glee Club gave to the public great enjoyment by their

singing.

On February 23, Carlotta Patti first sang in Sydney in the Theatre Royal; a physical infirmity deprived the operatic stage of one who must have taken a first position thereon. She had but to sing no matter what and all her hearers were charmed. It is a question whether her voice was not superior to that of her sister, Adelina; what under other equal conditions the rivalry of these two sisters might have been is scarcely comprehensible. Mr. Ernest de Munck, an exceptionally fine violoncellist, visited Sydney with Carlotta Patti.

Henri Ketten first performed in Sydney at the School of Arts on May 18, 1880, and afterwards at the Opera House, York-street, and the Masonie Hall in the same street, and the Exhibition Building, Alfred Park. Ketten in his youth displayed talent for the piano, and when quite a child performed in London. He was undoubtedly the finest yet heard in this country; the adulation of the press acted on a system of exquisite nervousness, and anything less than obsequiousness in criticism so excited him that on one occasion he declared he could not play until a certain critic was

ejected from the audience. This was weak in a man of his genius. It is better for an artiste to obtain the lasting appreciation of an audience rather than the worship of the hour. It was in union with the Austrian Band, at the Exhibition Building, on February 16, 1881, that Ketten reached his highest point in Sydney, when he proved that he was not only a pianist, but a master of orchestral music who could so sink his individual aspirations as a soloist as to make all the performers one and undivided, though the orchestra was supposed to be subordinate to his part in the execution of each piece. It was impossible that a constitution so sensitive could last. His death took place when he was comparatively young.

The Lewis Juvenile Opera Troupe appeared in "H.M.S. Pinafore," at the Queen's Theatre, on August 21; the performance was clever for children. Miss Elsie May showed talent in her impersonation of "Maritana," at the Theatre Royal, on November 29. Her musical education was entirely colonial, and she possessed a soprano voice of good compass but not powerful.

Miss Aimée Saclier, native of Sydney, gave a concert at the Masonic Hall, on November 18; she performed on the piano, and Mr. C. Huenerbein, Signor Ortori. Mr. Packer, Mr. Montague Younger, and Mr. Ackland (tenor), took part in the programme. The Musical Union performed "Eli" on Christmas night, 1879, at the Victoria Theatre: the soloists were Miss Bessie Harrison, Mr. J. Hinchey, Miss Marie St. Clair (a contralto of ability), Mr. A. Fairfax, and M. J. M. Flynn. Mr. C. Huenerbein was pianist, and Mr. Sydney Moss conducted. On February 1881, "Pinafore" was produced at the Theatre Royal, Signor Verdi sustaining the part of Captain Corcoran. Verdi, or Mr. Green, was an excellent baritone, and not at all a bad actor; he became very popular with the patrons of opera.

On March 7, 1881, another pianist, a Frenchman, a journalist, a "jolly good fellow," gave an example of his talent at the Queen's Theatre—it was M. Kowalski. He had performed, in Melbourne, and though there was no rivalry between Ketten and himself, those who had heard both were much divided in opinion as to their relative merits. Into this controversy it would now be absurd to enter—both proved to be accomplished musicians. Ketten is remembered, Kowalski is with us, is a frequent performer in public and private, keeps Lizst in evidence, has educated perfectly some elever pupils on the piano, and is a valuable unit of the community, not only as a musician but otherwise. He composed a comic opera, "Moustique," and has written many picces for the pianoforte, the most popular being his "Marche Hongroise." Miss Clara Thompson gave a concert at the Masonic Hall on March 16, and on March 17, a grand concert was given at the Garden Palace, Mesdames Boema and Palma appearing.

Two artistes to whom the people of Sydney are indebted for seasons of opera during the last eleven years, Miss Annis Montague and Mr. Charles Turner, first appeared on February 8, at concerts given in the Masonic Hall by Miss Christian, and on April 16, in opera at the Gaiety Theatre, conducted by M. Léon Caron. Both are excellent operatic vocalists, Mr. Turner having an exceptionally fine tenor organ. Comic opera was again revived at the Theatre Royal on June 18, under the bâton of Mr. C. Van Ghele, when "La Fille du Tambour Major" was produced, with Miss Patti Laverne, Miss Nellie Hope, Mr. Hallewell (his first appearance), Mr. Howard Vernon, Mr. F. Nervin, and Mr. George Deane in the company; with so excellent a staff of vocalists the performances were always good.

with so excellent a staff of vocalists the performances were always good.

Another important colonial musical event was the visit of that giant violinist, August Wilhelmj, who appeared at the Masonic Hall on July 9, 1881; he was accompanied to the colonies by Max Vogrich and Miss Kate

Theyer. Though one of the most celebrated violinists of the century Wilhelmi was not successful in Sydney; he refused to descend from the classical —the severely elassical—standard to pieces suited to a general audience; his marvellous power, purity of tone, exactitude of stopping, and lofty interpretations of the great masters were admitted, but in Sydney as everywhere else, the number of people cultivated to the due appreciation and continual enjoyment of the highest musical conceptions is comparatively small in proportion to the population. How many people can realise the merits of Bach's fugues, of some of the rhapsodies of Lizst, of the intricacies, depth, and sentiment of Beethoven? It would have been well had greater numbers heard him, if not to be enchanted, at least to be educated; to listen to an exponent worthy of the composers. Max Vogrich, like the great violinist, belonged to the school of classical pianists, and was a worthy companion of Wilhelmj in his musical tour through the colonies; he was more, as conductor of one of our leading musical societies he produced some of the rarest of musical treats, and created a taste for hitherto but partially-known compositions, among them Mendelssohn's "Antigone," Félicien David's "Desert," and "Œdipus." The Sydney Liedertafel, of which Vogrich was at one time conductor, was formed in 1881, and gave its first concert on March 27th, 1882. Ashcroft Edwards being the first conductor, and under his guidance it made rapid progress in part singing, and also in the estimation of the public. Starting with about 500 subscribers the roll soon reached 1,000, and a corresponding advance was made in the number of singing members. The first president was Sir Patrick Jennings, who retained that position up to the present year and to whose enthusiastic interests the Society is much indebted. Mr. Hugh George, well known in connection with the press, both in Melbourne and Sydney, was elected vice-president, which office he held up to the time of his sudden death, while on a visit to the former city. One curious circumstance in Mr. George's connection with the Society was that he understood nothing of music, scarcely knowing one air from another, or as he himself said "I only know 'God save the Queen' is being sung or played by seeing the people stand up." He was a thorough business man, and usually took the chair at all committee meetings, and having no musical bias, he looked straight ahead, and got through difficulties in a business way, an example that might be followed in the selection of some officers of other institutions from the directory of which business men are now excluded. Vogrich succeeded Edwards as conductor, and an orchestra was formed; the new conductor speedily made higher flights, and the part songs and vocal melodies were supplemented by choice cantatas; the professional solo element was brought in, at first as an adjunct; but later on it assumed and continues to assume a position that threatens the purely Liedertafel character of the society, that on no account should be impaired. Mr. J. A. Delaney followed Max Vogrich as conductor, and still holds the office; he has shown much abilty during his assumption of the position, and is devoted to his duties. The society is now the oldest in the Colony, having been in existence eleven years, and it still maintains its leading position. Sir Patrick Jennings having resigned as president, Mr. Sydney Burdekin was elected to the office, and Sir William Windever to that of vice-president.

Costa's Oratorio of "Eli" was produced at the Garden Palace on September 1, conducted by Mr. Sydney Moss. Signora Boema and Signora Pestrini sang at the Garden Palace Concert on March 17, 1881. The former has a voice of great power and high cultivation; she has frequently appeared in opera in Melbourne and Sydney, and is now one of the permanent residents

of the colonies, singing principally in oratorio and at concerts. On a late occasion she sustained the character of Valentine in the "Huguenots" in Melbourne, taking the place of Signora Guidotti, who was too ill to appear. The part, however, was not suited to her, or had not been sufficiently studied.

The Mendelssolm Quintette Club gave their first concert at the Masonic Hall on May 1, 1881. It consisted of Schnutzler (1st violin), E. Theil (2nd violin), J. Ryan (viola), Schede (2nd), and Frederick Giesa (violoncello); they performed with great skill quartettes of the best composers, and were the first to give them to the Sydney public, performed as they should be; of course they did not equal the exquisite rendering of this class of music by the great quartette of London, Joachim, Strauss, Piatti, and Rees, but their approach to that standard was a very creditable one. Miss Cora A. Millar appeared at these concerts; she had a good soprano voice, her forte being the operatic. Signor Vittorini, who remained in Sydney, gave his first concert in the Masonic Hall on December 13. A comic opera season, commencing on November 12, introduced Miss Alice Rees and Signor Riccardi to the Sydney stage in the "Pirates of Penzance;" the latter took up his residence in Sydney, and though now soldom appearing in public, he is one of the popular teachers of vocal music. Miss Rees took a good position in opera and on the concert platform; her voice was full, well trained and expressive. She married Max Vogrich, and with him proceeded to the United States.

The "Martyrs of Antioch," was produced at the Theatre Royal on Good Friday, March 24, 1882. On April 1, a season of English opera began at the Gaiety Theatre, Miss Annie Leaf, Miss Emmeline Beaumont, and Mr. Charles Harding, being part of the company. Professor Hughes acted as conductor. Pollard's Lilliputian opera troupe opened in "Pinafore" at the Opera House, York-street. Their singing and acting was, for children, exceedingly good.

Mr. Frederick M'Quade, an Australian, who studied the piano in Europe, gave a concert this year. Mr. M'Quade has a very neat style of fingering, plays with taste, and gives a good reading of the subjects chosen

for interpretation.

The "Hermit Bell" was produced during an opera season given by the Simonsens, at the Gaiety Theatre. The "Little Middy" and "Fatinitza" were performed at the Opera House season in October, with Emilie Melville as *prima*, and Mr. A. Beaumont, tenor. Opera-bouffe obtained at the Theatre Royal, followed by four concerts given by the Cagli and Paoli company in December. The performance of the Melville Opera Company passed into the year 1883, when Mr. Dunning took up the running with a London comic opera troupe, and commenced operations on April 7, with "Boccaccio." The principal members were Miss Kate Chard, Anetti Ivanova, Josephine Deakin, Lola Leslie, Mr. Beazly, T. B. Appleby, G. Dean, M. Loridan, H. Power, and J. S. Whitworth. An Italian opera season commenced at the Gaiety on April 21. The artistes being Signora Grasiozi (prima donna), Signor Castelli (tenor), Viganolli (baritone), Signora Venosta (contralto), Signora Clari (mezzo-soprano), Signor Grasiozi (basso). Giorza conducted. The company was a fair one. Signora Grasiozi had a light soprano voice, Castelli a robust tenor, and Grasiozi a fair bass; he performed Mephistopheles in "Faust" very effectively. Alpen's "Juvenile Exhibition Cantata" was performed at the Protestant Hall on June 20, and in July the Saturday Popular Concerts were inaugurated; a very good programme of music was offered at a very low figure, and for a short time they were a success. In July Nellie and Maggie Stewart, with Farley, appeared in comic opera at the Theatre Royal. Another Australian pianist, this time with high credentials, Miss Alice Sydney Burvett, made her first appearence in Sydney at the Town Hall on December 4. This lady had played before the Prince of Wales in England; this fact may tend to increase the reputation of artistes elsewhere, but in Australia it carries little, if any, weight; and they are judged by their performances rather than the lofty nature of their patrons in the old world. Miss Burvett had been well schooled, possessed talent, and was an intelligent exponent of the classics, but scarcely realised the high anticipations of the public. The Montague-Turner company ran out the year at the Gaiety.

In April, 1884, Madame Marius and Miss Eva Thmpson, R.A.M., gave concerts at the Masonic Hall, in conjunction with Mr. Reginald Toms, pianist, and Herr Trensite, violinist. Miss Thompson is a good pianist and vocalist, and has frequently taken part in concerts since. A comic opera season was given at the Theatre Royal in August, commencing on the 2nd; Miss Montague, Mr. Turner, and Miss Gracie Plaisted (an American actress), were in the company. Mr. Carle Modini made his first appearance in

"Estrella."

Mr. John Radcliff, one of the best of British flautists, visited the colonies in 1884, and gave a series of lecture concerts at the Masonic Hall, York-street. He was accompanied by Madame Rita, a vocalist possessed of a clear soprano voice of considerable power and exceptional roundness. In his lecture on the flute, which preceded the concert, Mr. Radcliff gave an interesting review of the advance of this beautiful instrument from the primitive fife to its present capacity, performing on the instruments of various periods, and finally exhibiting his own powers on the most modern. Here may be mentioned other performers of the flute. Mr. Bailly, an amateur, was for many years in the earlier days, the principal soloist, and in later years he has occasionally appeared at suburban concerts; Richardson, another amateur, who had reached the three-score-and-ten, was another of the flautists of bygone times; he was sometimes in requisition for an obligato, and prided himself on once being selected by Anna Bishop for his assistance in that way. Bailly and Richardson were however, eclipsed by Signor Giammoni, Mr. Stoneham, and Lemmone; all these are really fine executants; and it is not too much to say that it is not likely they will be surpassed in Australia for some time to come. Returning to Radcliff, his tour was a successful one, and while in Sydney he was a part of a social circle of choice companions, to whom he often related episodes of the celebrated Savage Club in London, of which he was a member. flute to the violin is a congenial step, and on the latter instrument, considering that his musical talent has been entirely developed in Australia in fact, in Sydney—Mr. Alpress takes first place; he is one of our best leaders, and the foremost soloist; had he been enabled to secure the advantages of European culture in his youth, he would have attained a high position. Another set of violinists, the younger portion also of Sydney growth, are the Rice family. The portly figure of "Watty" Rice, père, is well-known in the city. For the last quarter of a century he has been a part of the orchestra of some of the theatres of Sydney in opera, on the viola, and as first violin, leader of the regular theatre orchestra, and in the orchestral department of concerts; his sons occupy leading positions as orchestral performers, and are now equally as well-known as their father in musical circles. Another useful violinist is M. Willimoff, who also occasionally conducts as well as leads. Herr Pechotsch, who came to Sydney with the

Austrian band, took up his residence in the city, and since his arrival has been frequently heard on the violin; he is also a fine performer on the clarionet, led in orchestra, and occasionally acted as conductor in opera.

M. Edouard Rémenyi, violinist to the Emperor of Austria, after a tour through the United States visited Sydney in 1884, and drew his first bow in public here at the Opera House on November 10. He was as regards his playing the opposite to Wilhelmi, and tickled the public taste to a successful issue. If not the equal of the former he was his superior in pleasing a general audience, like Miska Hauser; he gauged the public taste, and played down to it. This is no disparagement, because he was a masterly interpreter of the highest compositions. To succeed in a financial sense he came off the classic pedestal. M. Rémenyi ended the first of his concerts on November 21, and after visiting the other colonies, he again appeared in Sydney with the same result. To him is due the credit of having by a concert contributed largely to, and so brought about the more speedy erection of the monument in the Waverley Cemetery over the grave of Henry Kendall, the most original poetic genius Australia has yet produced. Mr. Luscombe Searelle produced his comic opera "Bobadil" at the same theatre on November 22. It possessed merit, and was well received. "Carmen" was performed on December 13 by the Montague-Turner Company at the Gaiety Theatre.

In January, 1885, Signora Fabris tried opera on a small scale at the Masonie Hall, for the purpose of bringing out some young Sydney vocalists, the star being Miss la Fontaine, now Mrs. Luscombe Searelle; of course great things could not be expected, but the performance was nevertheless creditable under the circumstances. Madame Fabris has turned her attention to this branch of music, and her entertainments, supported mostly by her pupils, are very enjoyable. On the occasion alluded to the operas of "Niccolo di Gioso," "Don Checco," and "Maritana" were given. The Dunning Comic Opera Combination occupied the Gaiety Theatre, their

principal success being "Barbe Bleue."

Herr Kruse, a violinist, born in Victoria, displayed extraordinary talent for music when a child, and his performances on the violin were considered marvellous for one so young. In order to develop his talent he was sent to Germany to study, and remained there for some years, obtaining the position of Capel Meister. In 1855, he returned to his native eountry, and opened at the Theatre Royal, in Sydney, on July 4; one of the vocalists on the occasion was Mrs. Armstrong, now famous as Madame Melba in all the capitals of Europe. She sang "Ah for è lui," from "Traviata." The purity of her voice was at once recognised, but there was certainly no indication of the marvellous in it. Mrs. Armstrong afterwards sang at the Sydney Leidertafel and other concerts, and always delighted the audiences. Her visit to Europe, and her wonderful success in opera, in so short a time, rivalling Patti and Albani, is incomprehensible to Anstralians, who are anxious again to hear her. Her rapid rise to the highest position is unprecedented in the history of any singer in the world. Herr Kruse stands at the head of Australian instrumentalists; his talent has been developed in the right direction. As a violinist he may take rank with the best heard in Australia as regards his sound and truthful exposition of the best examples of great composers. Discarding the meretricious altogether, he sought the interpretation of each piece according to the idea of the composer as he understood it; and if not capable of all the extraordinary manipulations of the eelebrated violinists, he was not far inferior to them in that which comes within the range of strictly artistic and sympathetic performance.

In August, Rémenyi gave his farewell concerts at the Masonic Hall. Majeroni and Wilson took the Opera House; and, on August 22, Mr. Luscombe Searelle produced his opera of "Isidore." Gounod's "Redemption," which had previously been given at St. Leonards, North Shore, was repeated at the Protestant Hall, on September 24. "The Mikado," was produced at the Theatre Royal, on October 14, with Miss Nellie Stewart as Yum Yum; Alice Barnett (of the London Opera Company) and Miss

Alice Rees were also members of the company.

On January 22, 1886, a benefit concert was tendered to Mrs. Armstrong (Madame Melba) at the new Masonic Hall, and on the 23rd a season of English and Italian opera commenced at the Olympic, with Miss E. Sherwin as prima donna, G. Thorne (tenor), T. H. Rainford (bass), W. Gainor (baritone), conducted by Léon Caron. Mr. Charles Huenerbein, in conjunction with Miss Christian, gave a series of concerts this year, and Herr Kuster organised concerts of sacred and classical music, which took place at the Opera House, York-street, in May; these latter were on an extensive scale. The May family appeared at the Protestant Hall, giving an entertainment of music and recitation. Elsie May, a mere infant, showed remarkable talent for the piano; Geraldine May was a pleasing contralto,

and Mr. G. May was the elocutionist.

The musical event of 1886 was the performance of the Zerbini Quartette troupe, at the Young Men's Christian Association Hall, on the 16th July and several nights following. The troupe consisted of Zerbin (violin), Merton (2nd), Curtis (viola), and Reimers (violoncello); Mr Guenett, a pianist well known in Melbourne, acting as director; Miss Christian was the vocalist. Their concerts were excellent, and still furthe advanced the taste for this kind of music. At the same hall, on July 30, the Misses Joran, instrumentalists, made their first appeal to the public; Miss Pauline was a graceful performer on the violin, and her sister Lulu an average pianist. At these concerts Mdlle Aldini, a young soprano, made her début; her voice was pleasing and fresh. Still at the Y.M.C.A. Hall Herr Henrich Kæhler, a pianist, performed for the first time in Sydney on August 18; he was remarkable as a perfect master of the shake and double shake.

On September 6, Miss Menser, also a pianiste, opened at the Town Hall; she exhibited a rich, cultivated style. Mr. Farley got a company together for English opera, and opened at the Masonic Hall on August 7. The principals were Miss Florence Seymour, Mr. Walshe, Mr. Farley, and Mr. J. L. Hall; Léon Caron conducted. They afterwards removed to the Gaiety, and were joined by Miss A. St. John and Miss Adeline Brendon. Sunday evening concerts were given at the Gaiety by Mr. Knight Ashton, at which Miss Dalton and Mr. Alfred Holland sang. These Sunday evening entertainments became very popular, and subsequently the Criterion, Her Majesty's, and other places followed. Sunday afternoon concerts were also given at the Bondi and Coogee Aquariums; but as they were considered an infraction of the law for preventing the desecration of the Sabbath, steps were taken to suppress them. An effectual means to this end was found in prohibiting theatres and other places charging for admission. The concerts at the theatres ceased, but are still carried on at the aquariums, no charge being demanded, but a "donation" at the doors is expected. these Sunday musical performances should be permitted or not is a matter of opinion; but that they can still be carried on and made to pay, shows the farce to some extent of the prohibition. Objectionable individuals are refused admission, and they are usually the persons who want an absolutely

free passage to the concert-hall, or others whose "donations" are considered too small. There are degrees of meanness; and those who can afford to pay a trifle for a pleasant hour or two so that expenses may be met, and yet try to evade any contribution whatever, belong to the bottom degree. Theatre Royal started a comic opera season on September 11, Mr. Alfred Cellier, the composer of "Dorothy," taking the bâton; Miss Nellie Stewart was the leading vocalist. "Billee Taylor" was produced during the season and "The Mikado." "Moses in Egypt," as an oratorio, was giveu at the Y.M.C.A. Hall on October 5, the soloists being Miss Frances Saville as Anais, Mr. Hallewell as Moses, Mrs. Dr. M'Carthy as Zillah, Mr. Vernon Reid as Amanophis, Mr. W. Gainor as Pharaoh, Mr. Searl as Aaron, and Mrs. F. Riley (Miss Long) as Sinais. The performance was under the direction of M. Kowalski. Mrs. Riley has a soft and expressive voice, and is particularly successful in ballads; there are few singers who can surpass Mrs. Riley in her renderings of many of the choicest efforts of song-writers. Mr. Hallewell, the now veteran basso, came here with a reputation, which he has sustained for a lengthened period. As an educated vocalist he is second to none who have visited Australia up to the present moment. Whatever he sings, he sings with the finish of a true artiste, and his judgment is sound. He may not have the volume possessed by some bassi who have come amongst us, particularly Signor Foli; but he is quite their equal in the study of the art, and in comprehension of the subjects he undertakes to deliver. Mrs. Pechotsch (formerly Mrs. Peter Curtis) appeared on December 10, 1886, at a concert given by Herr Knhler. This lady has a liquid contralto voice, which she uses well. Her grandfather, Captain Nagel, a retired military officer, was an enthusiastic musician, and between forty and fifty years ago wrote a little pastoral operetta of one act, the plot taken from rural life in Australia. It was placed on the stage and prettily acted, Mrs. Wallace taking the *rôle* of the heroine. One song in the opera, "The little bark but in the bush," was very popular for a time. On Boxing Day, 1886, a new theatre, the Criterion, was opened by Miss Emilie Melville's company, with Chassigne's comic opera "Falka. Miss Colbourn-Baber, Miss Fanny Liddiard, Mr. Armes Beaumont, and Signor Verdi were part of the company.

On January 15, 1887, Messrs. Rignold and Allison took the Criterion, and comic opera was continued. M. Poussard returned to Sydney, and in March gave concerts at the School of Arts, with Madame Poussard as vocalist, M. C. de Valmency, pianist. Mr. Martin Simonsen proceeded to Europe for the purpose of engaging au Italian Opera Company; several attempts had been made to produce Italian opera in a complete form, but they failed, and Mr. Simonsen having appealed to the Melbourne public iu the matter received such assurances of support that he determined on obtaining a new set of artistes for the colonies, and on the whole made a good selection. The new season opened in Sydney on March 5, 1887, with the following:—Signora Emelia Ciuti (prima donna), Siguora Rebotaro (soprano), Signora Cavallieri (contralto), Signors Lazzarini and Santinelli (tenors), Signor Pimazzoni and M. Berne (baritones), Signor Buzzi and D'Alba (bassi); Signor Hazon was the new conductor. "Trovatore" was selected for the opening opera, and a very full house greeted each of the new vocalists as they appeared, all of whom created a favourable impression. As the season progressed the whole company grew in favour with the public, particularly Lazzarini, Buzzi, Pimazzoni, D'Alba, and Signora Rebotaro, the latter's voice is particularly round and bird-like, and very clear. Signora Ciuti proved to be a good actress with a full voice, somewhat uncertain;

Pimazzoni has not a very powerful organ, but he is a consummate artiste, and always sings with deep expression in dramatic rôles: he is also a fine actor; Buzzi is another good artiste, and made his hit as Mephistopheles in "Faust;" he is still in the colouies, and now is one of the most promineut singers at the concerts in Sydney and Melbourne, and a great favourite. D'Alba's voice, though of limited compass, was the most powerful bass, probably heard since Susini; though regarded as second basso, he, in "Il Barbiere" took the honours as Don Basilio; his acting was very amusing, though a little overdone; his rendering of "La Calunnia" was, excellent, and all through his deep tones were very telling. The most successful opera produced during the season was undoubtedly "Un Ballo." Lazzaroni has a clear powerful tenor, a little hard and ringing; he sings with fluish, but is an indifferent actor; Sentinelli is suited for light opera. The conductor Hazon took immensely; he throws himself heart and soul into his work; he was the most popular of all with the audience, and as a resident musician, conducting orchestral concerts, the Sydney Philharmonic, and the Metropolitan Liedertafel, is the pet of the musical public. If as a conductor he is over demonstrative, he certainly infuses spirit alike into musicians and audience.

An infant prodigy on the piano, little Miss Elsie Hall, daughter of Mr. Stanley Hall, a journalist, performed in public at the Protestant Hall on March 17; there was no illusion, as to age; a little tot of a girl, scarcely reaching the finger board in height, performed some difficult pieces in a manner that was truly marvellous in one so young. There was a fear that overwork might permanently injure her brain, but with little Elsie the piano was what toys are to other children; she could not be kept away from the instrument; with her learning was amusement, music was a part of her nature, and she might have pined away if deprived of the delight of playing. Elsie was sent to England, and her precocity caused astonishment among

some leading musicians.

In July Mr. John Leveson commenced Sunday concerts at the Theatre Royal, which were well patronised. Miss Amy Sherwin gave concerts at the Opera House, beginning on September 3. They were of the most enjoyable description, Miss Sherwin having engaged Johann Rhodes, an excellent violinist, Luigi Lencioni, a basso, with a good style, and Mr. Arthur Sherwiu, a baritone. On September 22, Madame Schiller, a worthy successor of the best pianists heard in Australia, first performed in Sydney at the Y. M. C. A. Hall. Of this lady's qualifications there can be no doubt; a finished and pure style, with a grasp of the composer, and a thoroughly intelligible exposition of each piece performed were her characteristicts, and audiences were surprised and delighted at the hidden beauties she contrived to extract from severely classical music. The vocalists were Mrs. Forbes-Angus and Mr. F. P. Brewer (amateur), the former has a pleasing voice, and the latter a high but not strong tenor, which he has cultivated with perseverance, and has also assiduously studied harmony to the effect that he is now a leading amateur conductor. He was for fourteen years connected with St. Patrick's (R.C.) choir (considered one of the best in Sydney), which he conducted for a great part of that time. It may be mentioned that he sang the "Muezzin Chant" in David's "Desert," which is a tolerably good test of the highest tenor register, and for the rendering of which he was complimented by Max Vogrich. Miss Mildred Hester, a pianist of fair capacity, appeared at the Y. M. C. A. Hall on October 6. Comic opera was produced at the Theatre Royal on November 26, the inimitable Elton, Knight Ashton, W. H. Woodfield, H. Benham, and Maggie Moore being of the company.

On the 4th February, 1888, comic opera again ruled at the Theatre Royal, Miss Braham making her début as Yum-Yum in the "Mikado," and Mr. Duncan Young as Nanke Poo. Miss Braham had studied the part under Sir Arthur Sullivan, and performed it in London. The difference between Miss Nellie Stewart's performance of the character and that of the débutante was the thoroughly Japanese movements of the latter; they were sustained throughout, and in this respect it was more striking if not so pleasing to many than Miss Stewart's assumption. Both were good, and opinions differed as to which was best. Mr. Young sustained his part fairly. The really comic element, however, was divided between Mr. Vernon and

Miss Maggie Moore.

The Orpheus Club was established in 1888, and held its musical meetings at the Exchange Hotel. It included nearly all the leading professionals resident in Sydney, and partook of a social character. gatherings were in every respect very pleasant; the music was always selected from the best composers, and vocally and instrumentally there was no greater musical treat to be had in Sydney. For a time it was a success, but not withstanding the efforts of many musical members to prevent its decay, it ceased to exist a couple of years ago. A burlesque company from the Gaiety Theatre, London, appeared for the first time at the Theatre Royal, on August 18, 1888; two of the most renowned burlesque artistes were in the troupe—Nellie Farren and Fred. Leslie. They were supported by Marion Hood, Sylvia Grey, Letty Lind, Mary Russell, Charles Danby, and Frederick Storey. "Monte Christo, juu.," was chosen for the opening night. It is hardly necessary to record that they created a *furore*. A short opera season commenced at the Gaiety, on December 1, when "Maritana" was performed, with Miss Dora Wiley in the name part, Miss Josephine Deakin as Lazarillo, Mr. Percy Shannon as Don Cæsar, and Mr. Gainor as Don Jose. Miss Wiley's Maritana was bright; Mr. Shannon possesses a powerful but somewhat metallic throat tenor, and sings with a good deal of expression. "Moses in Egypt" was produced at the Criterion again as an oratorio, the tenor part being sustained by Mr. Hinchy. This gentleman is perhaps the oldest and most prominent of the amateur vocalists of the Colony, has a good sweet tenor, and from long experience uses it with the skill of a well-trained artiste.

Mr. Stockwell is regarded as one or the leading tenors of the colonies; he has appeared successfully in opera, oratorio, and concerts. His voice is

full, clear, and expressive.

The Metropolitan Liedertafel came into existence under the guidance of Mr. Ashcroft Edwards; the hon, secretary being Mr. A. W. Green. That there was sufficient material for a second Liedertafel was amply proved by the number of singing members, and the general good work done by

them. Signor Hazon is now conductor.

The present Sydney Philharmonic Society is a resuscitation of the Musical Union, and under the conductorship of M. Kowalski and Signor Hazon has attained proportions that enables it to give oratorios in particular, with excellent effect. "Elijah," "Judas Maccabeus," "Mary Magdalene," "The Messiah," and the "Creation," were very finely rendered, in the first named Mr. C. Santley sang on his visit to Sydney, in the last Signor Foli and Mr. Orlando Harley, and Madame Patey, in the "Messiah." The Society has a large number of vocalists, and always a well-balanced and full orchestra; Mr. Sydney Burdekin was chosen first president, Mr. Manning, Mayor of Sydney, being the present holder of that office; Mr. William Briggs is the secretary.

The Centennial year, 1888, was marked by the Federation of the Liedertafels, who in conjunction gave a Festival in the Hall of the Sydney University. The two societies from Melbourne visited Sydney, and with the two of Sydney, rendered music individually and collectively. Organ recitals, orchestral music, and vocal pieces were also part of the programme.

A cantata written by Mr. John Plummer (the well-known Kettering Operative) was set to music for children's voices by Herr Hugo Alpen, and produced at the Old Exhibition Building, on January 30, 1888, the chorus numbering 1,500 juveniles, principally from the State schools. It was a great success, the clear fresh voices of such a mass of youthful singers producing a charming effect. The performance was afterwards repeated. This Cantata was composed in celebration of the Centenary of the Colony. A local Exhibition was organised also to mark the Centennial year, for the opening of which, on March 14, M. Léon Caron composed a National Cantata. The chorus and orchestra were both well trained for this production, the principals being Miss Elsa Sherwin, Miss Curling, Miss Aden Blair, Mr. Hallewell, Mr. Parkinson, and Mr. T. Bergin. A series of afternoon concerts took place during the continuance of the Exhibition.

Mr. Cowen, the celebrated composer and conductor, who was engaged for the Melbourne Centennial Exhibition Band, also visited Sydney, and under his direction orchestral concerts were given at Her Majesty's Theatre and the Exhibition Buildings in 1889, which, as may be imagined, delighted large audiences.

Mr. Simonsen started an English and Italian opera season at the Opera House, on January 12, 1889. Signora Ajino, was the prima donna, Madame Lablache, contralto; Miss Cissy Staunton, Miss Lillian Tree, Signori Dimetrisco (tenor) and Pimazzoni (baritone), G. Johnson, Signor Lencioni, and G. Sinclair. The new prima proved to be a good actress, but her vocalisation was marred by too much vibrato. Mdme. Lablache was really fine in Azucena in "Trovatore," and also as Carmen. A well-arranged series of promenade concerts took place in January and February, at the Crystal Palace Skating Rink, York-street, which were largely patronised. A curious entertainment, a combination of music and pugilism, was given at the Standard Theatre, on the evenings of May 1, 2, and 3. A miscellaneous concert and boxing bouts between F. P. Slavin, the famous pugilist, and Professor Miller, an athlete of great physical power, the divine and brutal arts were probably never before brought into such close relationship. An English and comic opera season prevailed at the Opera House in May, under the bâton of M. Kowalski; Miss Clara Thompson and Mr. Bracy were among the principals. "The Beggar Student," by M. Mocker, was produced, as also Kowalski's opera "Moustique," the latter on July 2. libretto was written by Marcus Clarke. Miss Flora Graupner sustained the leading part. The plot is suitable for a French composer of comic opera; and is comprised of incidents to a party of tourists, who arrive at an island hitherto peopled by damsels, vowed to celibacy. M. Kowalski, on one of the nights of its performance, was presented with an address, and a very handsome bâton. The music of the opera is very pretty, but there was evidently some difficulty in putting the hard English words to it.

July 4, 1889, is another red-letter day in the history of music in New South Wales. On that date, Mr. Charles Santley, the idol of the British public as a vocalist, and probably the most accomplished baritone in the world, appeared for the first time in Sydney at the Protestant Hall. Whatever diversity of opinion may have existed at the time of his entry on the

colonial platform, and singular as it may seem, some persons expressed disappointment, one opinion only now exists, that he is the finest baritone, and the most cultivated artiste of his class that ever visited Australia. If his magnificent rendering of the music of "Elijah" had not been heard, his superiority would still have been beyond doubt. As the talents of greatmen are seldom realised to their full deserts until they are dead, so great musicians are not appreciated by the mass of those who hear them until they have left. That is why the exclamation is so frequently heard when other vocalists now sing the songs and parts that Santley gave us, "Did you hear Santley sing that?" By this pleasing and imperceptible process, the taste of the public is elevated, not to condemn what is below the highest point of excellence, but to better enjoy that which has intrinsic merit. No man could be more popular off the musical platform than the suave baritone, or more kindly when his instruction or suggestions were offered. An instance of this was afforded during the rehearsals of "Elijah," produced by the Sydney Philharmonic Society. When present at the rchearsals, the acknowledged chief exponent of the music written for the Prophet, whose praises have been sounded through the world, he gave his opinion with deference, as to the reading of particular parts, and pointed out what he considered the true interpretation with such generosity of feeling as to make correction a pleasure. It would be well if other great or superior musicians took a leaf out of his book, and studied it. Mr. Santley remained in Australia much longer than he originally intended, and took part in Mass music at St. Mary's Cathedral and at the Roman Catholic Church at Marrickville, under the control of the Passionist Brothers. On his return to London, he again assumed his position as oratorio, sang "Elijah" at the Crystal Palace, aroused again the enthusiasm of the tens of thousands of which the audience consisted, and received the warmest encomiums of the Press, unanimous in declaring that his voice was in no way impaired by his visit to Australia. There was another comic opera season at the Theatre Royal, when the "Yeoman of the Guard," and "Pepita" were produced, and on September 7, the popular opera of "Dorothy," by Alfred Cellier and C. B. Stephenson, was placed before the public, and much relished. Miss Clara Merivale, a pleasing burlesque artiste, first appeared at the Theatre Royal in "Patience."

The Summer Hill Choral Society was formed in 1889, principally for the production of part songs, the staff being entirely voluntary. The president is Mr. T. Fisher, the secretary Mr. A. J. Gray, and the conductor Mr. F. P. Brewer, and accompanist Mrs. Brewer (neé Miss Bessie Harrison). Though only in existence three years, it has progressed satisfactorily, and compositions by Mendelssohn, Wagner, Macfarren, Abt, Caldicott, Pinsuti, Kücken, Hatton, Sullivan, and others have been very creditably performed. The cantatas, with orchestral accompaniments given, are "The Rose Maiden," "The Ancient Mariner," and "Holy City." Balmain also had its Musical Society, of which the descendants of the Deane family (mentioned previously) were important members.

Among the most popular of Australian vocalists for the past ten years is Mrs. Macdonald (Miss Kate Slattery). Her voice (a soprano) is extremely powerful, fresh, and she has it tolerably well under control; in sacred music, particularly leading parts in concerted compositions, she is very effective, filling the largest building in Sydney. Mrs. Macdonald has been the recipient of valuable testimonials, not only from residents of Sydney and Melbourne, but also from those of some of the chief country towns of this Colony.

The visit of Mr. Cowen created a desire for a revival of orchestral concerts in Sydney, and to this end a meeting was held in the Town Hall, on January 15, 1890. There was some difficulty in obtaining a scries of leading instrumentalists for concerts in the evening, but eventually arrangements were completed, and the first concert took place on February 15, in the old Exhibition Building, under the conductorship of Signor Hazon; it was a

decided success, and they were continued.

Alfred Cellier's operetta "The Sultan of Mocha" was produced at the Criterion Theatre on March 29, by the Bracy-Thompson Opera Company, which included Miss Lillian Tree. Miss Munk-Meyer, a very talented pianist, gave a recital at the Y.M.C.A. Hall on May 6; as her appearance had been preceded by announcements of her exceptional performances, the public naturally expected a rare treat. Without in any way detracting from Miss Meyer's abilities, it may be said that her playing, admittedly very artistic, did not altogether justify the high encomiums passed on her in prospect. She is a valuable acquisition to the list of excellent pianists reared in the colonies, who have undergone a European course of study. The appearance is now to be recorded of two musicians who hold, on their respective instruments, tho highest position—Sir Charles and Lady Hallé. As Norman-Néruda, Lady Hallé is known as one of the finest solo violinists in the world, and Sir Charles, not only as a pianist, but as composer and arranger of classical music for the pianoforte, and director of the celebrated Hallé Concerts, held in London during the season, and in other parts of Great Britain. Their first appearance in Sydney took place at the Centenary Hall, York-street, on June 18, 1890. It is only necessary in reference to Sir Charles to say that under his fingers the piano is heard as a piano, and not as an instrument intended to represent a full band; the even tone and ripple of the treble are remarkable elements in his performance, and where vigorous passages occur, they are produced with the fingers and not with the arms and shoulders; there is no overpowering and smothering of one register by undue force on another, but every phrase is heard. There is, however, something beyond the individual performances of these two great artistes that may be considered. It is a rare occurrence—if indeed it ever occurred—where two musicians of such high standing on the piano and violin have been brought together and associated for so many years in the rendition of great compositions; two great minds in unison, giving forth the marvellous compositions of the most gifted authors. It is scarcely possible to occur again for many years, if at all. This fact enhances the importance of the visit of the Halles to this quarter of the earth. No more emphatic compliment could be paid Lady Hallé than that by one of the audience, himself a good musician, who after hearing her perform at the Centenary Hall for the first time, exclaimed "That woman is inspired." So successful were these celebrated musicians, that they returned to Australia last year. The Nellie Stewart Company opened at the Theatre Royal on July 12, with the comic opera of "Paul Jones," Miss Marian Burton and Mr. Snazelle were included in the list of principals. Miss Burton has a charming contralto voice, and is an artiste of considerable attainments; in fact, superior to such characters as the one she sustained in "Paul Jones." She was a decided addition to the concert platform, sang frequently in the Centennial Hall, and at other places, and made a successful tour with a company through New Zealand. Snazelle previous to his appearance at the Royal, gave musical entertainments at the School of Arts of a very enjoyable kind; he was a distinct gain to the comic opera in Sydney. A second series of Orchestral Concerts was

organised by a committee under Signor Hazon's direction, and this time took place in the magnificent Centennial Hall; so far as an expresssion of public appreciation was concerned, they were popular; but the support accorded them was not commensurate with their excellence. This is to be regretted as through their means works were performed that only an orchestra can fully develop. The great organ in the Centennial Hall, considered to be the finest in the world, built by Hill, had been crected, but for some months it remained silent, only to be admired as a monster ornament to the building. The Municipal Council wisely determined to defer the opening until the services of some renowned organist could be obtained, and for this purpose negotiations were entered into with Mr. Best, who accepted the terms offered. On August 9, 1890, the musical tones of this musical mammoth were given forth to an audience numbering 4,000. Such an event was duly honoured; the Governor and Lady Carrington, the Mayor (Mr. Sydney Burdekin) and the most prominent officials, legislators, churchmen and other citizens took part in the ceremony. Mr. Best is regarded as the first organist in Europe; but it is surprising how few had heard of him in Sydney. Sir F. A. Gore Ousley, Professor of Music at the University of Oxford, thus refers to Best in his editorial on the music of the present day in Emil Nawman's splendid "History of Music":—" William Thomas Best was born at Carlisle in 1826; he held organ appointments at several chapels and churches successively, but has made his name chiefly by his admirable performance on the organ at St. George's Hall, Liverpool,—where he has been organist since 1856; he has composed and arranged a vast number of pieces for his instrument in a masterly manner, and has thus laid all lovers of the organ under a deep obliga-He has also published some pianoforte pieces; nor has he neglected sacred vocal art, having composed services, anthems, and hymns, some of which have been widely used; but his fame rests solely on his wonderful skill as an organist, and he need fear no rival in England or on the Continent." Best gave several organ recitals in Sydney, but ill-health impaired his vigour, and advancing age is beginning to tell on his powers. He visited Melbourne, but was dissatisfied with the capacities of the principal organs there, and offered some valuable suggestions for their improvement, which it has been determined to adopt. Madame Patey, the successor of Miss Dolby in oratorio, first appeared in Sydney at the Centenary Hall, York-street, on October 2, 1890. Her wonderful contralto voice of such power and compass, naturally astonished those who had not heard her before, the hall was only suited to the soft tones of her voice or ballads; it was when she afterwards sang in "Elijah" given at the Centennial Hall, that the magnificence of her vocal organ was realised, and all who were present will never forget the extreme beauty of her rendering of "O rest in the Lord." In 1875, Madame Patey sang this sublime song at a concert at the Conservatoire in Paris, and with such effect that, according to Grove, she was immediately engaged for the next concert.

Mrs. Vanderveer Green, who has sang at sacred and other concerts lately, possesses a fine *contralto* voice, very effective and well cultivated for oratorio and ballads. In acknowledgment of her services in the cause of benevolence a meeting was held on the 20th June, at the Town Hall, Sydney,

at which resolutions were passed of a very complimentary nature.

The Patey farewell concerts were given at the Centennial Hall commencing on May 12, 1891; Miss Bertha Rossow (soprano), and Mr. C. E. Jones being the vocalists, Mme. Charbonnet-Kellerman, solo pianist. Miss Rossow, who hails from Melbourne, has a light flexible voice, high register, and sweet; it is very clear and sound. With this young lady may be mentioned another very promising Melbourne vocalist, Miss Mirenda, who

appeared at the concerts of the Sydney Liedertafel, and also at a series of elaborate concerts (the principals, vocal and instrumental, having been engaged from Melbourne) given in the Centennial Hall. A comic opera season began at the Theatre Royal on June 2, with "The Gondoliers." The new performers were Miss Florence Young, Miss Elsie Cameron, and Mr. Charles Ryley; Bracy and Elton were part of the company; on August 10, Planquette's Opera "The Old Guard" was produced. Sir Charles and Lady Hallé revisited the colonies this year, and commenced their second tour at the Centennial Hall on June 25. They excited the same enthusiasm as before. With them came Mdlle. Marie Fillunga, an Austrian vocalist, who had appeared in Londen; her voice is well cultivated, and she sang with The appointment of a city organist was a matter of some artistic finish. difficulty; local claims had to be considered: but in art no such limit is possible consistent with progress. Given equal conditions, the resident profession should receive the first offer, but where these conditions do not exist it would be unjust to the people to ignore that fact in favour of local Again the Municipal authorities went into the European field for an organist, and finally M. Wiegand was selected, and his recitals have justified the appointment. His first was given on July 15, 1891, and since then they have been very popular. Mr. Barnett may be ranked among the leading organists of the city, and otherwise is a musician of sound judgment, with a good knowledge of the works of the classic composers. Several highly capable organists are resident in Sydney, notably M. Ghede, Mr. Montague Younger, and Mr. Alexander Rae, and to these may be added Mr. J. E. Sykes, a recent arrival, whose credentials are of a high order.

Gounod's oratorio "Tobias" was produced at the Centenary Hall on July 23, by M. Kowalski. M. Deslouis, a French baritone, whose voice is admirably suited to sacred music, Mrs. F. J. Riley, Miss Colbourn-Baber, and Mr. Farley sang on the occasion. Miss Nellie Farren and Mr. F. Leslie paid another visit to Sydney, and again took the city by storm, appearing in "Ruy Blas," and afterwards "Cinder-Ellen" when Mr. Charles Danby once more signalised himself. On the conclusion of this season the Evangeline Company produced "The Corsair." The Juvenile Opera Company ran a season in December with the "Mikado."

The musical events of the present year (1892) commenced with opera at the Theatre Royal. Madame Simonsen had succeeded in engaging a new Italian company, and they appeared at the Theatre Royal on February The principals were Signoras Guidotti and Zancioni Cuttica (sopranos), Cavallieri (contralto), Signors Guiseppe Velalta and Cuttica (tenors), Melossi and Sisco (baritones), Travagloni and Iorio (basses); the conductor Napoleone Maffezzoli. Of the entire corps Signora Cuttica is immeasurably the finest; she possesses a soprano of the highest register, and in all respects equal to any of her predecessors, if Ilma di Murska be excepted. delivers the most brilliant passages with remarkable ease, and is an artiste surpassed by few in the lighter tragic and dramatic opera. It is probable that a finer rendering of the music in the "mad scene" in "Lucia di Lammermoor" was never given by any singer, and in this particular opera it would be hard to find her superior in the present day. This may appear undue praise, and the question will not unnaturally be asked "If she possesses such talent, how is it that the Signora has not taken a higher position?" It is difficult to answer this question, it is one of those puzzles that baffles one. The voice is there, and the artistic skill to use it has been acquired, and such organs are not common. It is said of Signora Cuttica that she narrowly escaped (a term of charming ambiguity) becoming a European prima donna.

The remainder of the company were, on the whole, equal to the general average of operatic artistes. Novelty was introduced by this company performing "Faust" and changing the principals, Guidotti sustaining the character of Marguerite one evening and Cuttica the next, this alternation running for about a week. It may be here stated that the same plan was adopted in Melbourne some years ago with the performance of "L'Africaine," when Lucy Escott and Squires took the parts of Selika and Vasco di Gama one night, and Madame Simonsen and Armes Beaumont the same characters the following night. The scheme is not commendable either to the public or the artistes. A certain critic of one of the Melbourne journals wrote, "If you wish to witness the best rendering of the two principal parts in 'L'Africaine' go to the opera on the 'off' nights." The off nights were those on which Madame Simonsen and Beaumont performed. It must be admitted that this was rough on the prima donna and the leading tenor. The conductor of an opera or an orchestra is a person ef considerable interest to the musical public of Sydney—his abilities for the position are freely canvassed, and even his style is criticised. In Maffezzoli the company and the audience were fortunate so far as opera is concerned; he brought out in a marked degree the light and shade of the music; he was the most popular man of the company. The season was commenced for four weeks only, as dramatic performances were to follow, but so successful had the season turned out, that the Garrick Theatre was for the nonce made the opera house, and was found quite too small for the purpose at first. Then on the nights when Signora Cuttica appeared the house was crowded, on the other evenings the audience fell off. The Signora, Signor Cuttica, and Signor Melossi, whose Rigoletto was one of the best things of the season, sang at one of the concerts of the Sydney Liedertafel. In April the Sydney Philharmonic Society gave the same evening Mendelssohn's "Hymn of Praise," and Rossini's "Stabat Mater."

The fitting close to this record of music in New South Wales is that of the visit to Australia of the great basso, Signor Foli. His reputation in opera is world-wide. An Irishman by birth, he is an Italian as regards musical education. Before his appearance in London, he had sustained leading parts on the Continent. He made his début at Catania, in Italy, in 1862, as Elmiro in "Otello"; he also performed at Turin, Modena, Milan, Paris, St. Petersburg, and Moscow, and in 1865, made his first appearance in London as St. Bris in "Les Huguenots." According to Grove, Signor Foli has sung in London in upwards of sixty operas. He is also well known in oratorio, and on the concert platform. He first appeared in Sydney, in the great Centennial Hall, on May, 2, 1892, and the rich and powerful tones of his voice of more than two octaves—E below the line to F—created a great impression; but had he been heard in his best characters in opera—Marcel in the "Huguenots," Casper in "Der Freischutz," Bertram in "Robert le Diable," Mephistopheles in "Faust," &c.—that impression would have been intensified. He was accompanied in his tour by Mr. Orlando Harley, a tenor who holds a very high position in the English and American concert halls; such a combination is rare, and

afforded a great treat to the people of Sydney.

The Royal Comic Opera Company opened a season at Her Majesty's Theatre, on June 18, with Audran's "La Cigale," produced under the direction of Mr. Henry C. Bracy, and conducted by M. Léon Caron. The company includes the Misses Marie Halton, Flora Graupner, Elsie Cameron, Florence Young, Messrs. J. C. Williamson, Charles Ryley, Howard Vernon, Sydney Deane, A. Lissant, William Rosevear, and Charles Beatham. The opera altogether has never been better produced even in London.

The record given in these pages will show that the Colony has not stood still in two matters that form such a large share in the education and legitimate amusements of the people. There are, of course, omissions which were unavoidable, but sufficient is given to prove that the progress of Australia, the youngest daughter of the British Colonial Empire, has kept pace with the rest of the world in the development of a taste for the Drama and Music.

Sydney: Charles Potter, Government Printer.-1892.





